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RUSSIA'S NEW CHURCH MUSIC *All the Arts Combined in Growing Proletcult*

By IVAN NARODNY

"MAN can live without food but not without religion," says a Russian proverb. The effort of the Soviet régime to crush the power of the Church and substitute atheistic sentiments for the religious need of the masses has failed in proportion to its intensity.

A tendency to mysticism and a subconscious craving for divinity are evidently second nature to a Slav. Latest developments seem to indicate that the leaders themselves are getting more and more into the grip of a new religious fervor. With the Russians it is not knowledge nor reason, but faith that plays the dominant rôle in their lives.

When the leaders of the Bolshevik Party seized the power of the government they came out with glaring proclamations: "Down with the Church!" A systematic anti-religious propaganda was launched and kept up by the red régime for years. Churches were seized and made into museums or hospitals; the funds, riches, relics and lands of the monasteries and convents were nationalized; the clergy put to jail or exiled. It seemed as if the Greek Orthodox Church of Russia was doomed forever.

Moved Into Kremlin

However, a strange thing happened: irrespective of all the anti-clerical propaganda of the Soviet leaders, their executive offices were moved from comfortable headquarters in Petrograd into the narrow, dark and inconvenient Kremlin, the traditional seat of the Russian hierarchical powers for centuries. It seemed so strange that the public wondered what the motive underlying such a strange policy might be. Some condemned, some marvelled about this mysterious move. But the *moujiks* shook their heads, grunting: "Something is going to happen. They established themselves in the Kremlin and that means something!"

Ten years have passed, and the Kremlin has worked its way into the subconsciousness of the Soviets as a new religion—Proletheism—rises on the ruins of the old Greek Orthodox Church and may soon surprise the outside world with its peculiar new rituals, dogmas and doctrines.

With the dawn of a new social order and a new creed, a new "sacred" music is springing to life. In fact, it already exists and is influencing the new development.

The Living Church that takes the place of the abolished Greek Orthodox Church is merely a link leading to the future Prolethetic Church, the ultimate hierarchical institution to come. What form the coming church will have one can only guess today.

Before I go on to describe the new Russian church music, I wish to point out the peculiar ecclesiastical atmosphere that forms the foremost feature of the Soviet life.

Hardly had I crossed the Soviet boundary from Reval to Leningrad when I began to feel a new and unusual atmosphere. An outspoken sec-

tarian spirit seemed to emanate from the new faces I beheld and the new rhythm of life that met me. It was so monastic that I thought I had fallen on a planet of some unknown revivalists, or in the missionary camp of a new religion.

The first red guards and Soviet officials who met me at Kingisepp—the boundary station between Esthonia and Russia—gave me the impression of monastic fanatics. Like some papal guards, these sons of the Soviet gave me a disapproving glance by finding a dinner-suit and half a dozen evening shirts in my suit-case.

"Petrograd used to be a gay city," I commented by pointing at my extra clothes.

"But gayety doesn't interest us," re-

Those Soviet boundary officials had an air of being grim guards of some sectarian sanctuary. I began to feel an atmosphere of ecclesiastical intolerance.

I arrived in Leningrad, visited various cathedrals and churches and learned that the new Russia was no longer a worldly state, but a communistic hierarchy. Though nominally a republic, I found little of a republican administration in the SSSR. Leningrad seemed nothing but a missionary camp of prolet-puritans. The rhythm of existence was altogether ritualistic and piously devotional.

The first Living Church of the Soviet Republics that I visited in Leningrad celebrated high mass on the occasion of the Beethoven centenary. The

different compositions of Beethoven were sung or played.

I was so curious about the new experience that I approached one of the officiating priests, Father Petroff, and asked him about the new sacred music of the Living Church.

"All Music is Sacred"

"All music is sacred," he replied, "therefore the Living Church of the Soviet Republics employs on the occasion of its services every form of secular music: songs, operatic airs, oratorios, chamber music, symphonic music, operas, dances—briefly any music that suits to the theme of the ritual or the occasion. For instance, in celebrating a mass to John Reed we use the American colonial melodies and songs such as Columbia, My Old Kentucky Home, or Yankee Doodle. By having a mass for Lenin, we use melodic fragments from his beloved Faust or Boris Godounoff. There is no rule for the 'ecclesiastic' music of the Living Church."

Shortly thereafter I attended services in another Leningrad Living Church where, among other compositions, I heard part of Robin Hood by de Koven, and six latest songs of Sibelius, sung by a workingmen's glee club. Every music but jazz is now performed in the Soviet churches. In fact, most of the ritual consists of the musical part, as the Russian audiences care little for sermons. On the other hand, the sermons of the Living Churches are based on daily topics, and deal with vital social-political problems, and appeals to charity or campaigns for education.

In the province of Moscow I visited a village church where, at the same time, an exhibition of handicraft, a concert by a local chorus and the song recital of a prospective prima donna took place. It was one of the most radical rituals I have ever attended, as a yogi missionary exhibited his art of mass hypnotism and gave a lecture on Buddha, in addition to which a German socialist preached atheism. The church in this case had become a free public forum for the locality. I approached the priest, Rev. Dr. Kask, and asked whether such a program was often performed in his church.

The "Proletcult"

"The purpose of the Living Church is to combine music, painting, sculpture, handicrafts, drama and poetry besides its main mission—interpreting *proletcult*—the worship of the poor," replied the young clergyman. "We give concerts, dramatic performances, art exhibitions, lectures and motion pictures in our church, and use it as a folk university. You can talk against the church in our church. Only one thing is prohibited: you cannot preach crime in the ordinary sense, vulgarity, immorality or perversion. The main feature of our rituals is music, comprising about two-thirds of the services, chosen from the ancient mythological chants of folk songs of all nations up to the latest
(Continued on page 24)



THE IKON OF ST. CATHERINE, RUSSIA. PRODUCT OF 12TH CENTURY. THE MOST FAMOUS WONDER-WORKING PICTURE OF THE GREEK ORTHODOX CHURCH, NOW OWNED BY MR. NARODNY

torted the custom official looking at me as if I were a sinner.

"Is there any fun in Moscow?" I continued.

"We are not interested in the old-fashioned amusements. Life to us is a serious ordeal," he replied with the expression of a priest.

music was all by Beethoven—his arias and cantatas, and the ninth symphony.

It was astounding, and I could hardly believe the evidence of my eyes. A bust of Beethoven was draped in the rear of the building and various paintings of the great master's life were exhibited here and there. About seven

ANN ARBOR MAY FESTIVAL

By MARGIE A. McLEOD



CHARLES A. SINK, PRESIDENT, ANN ARBOR MAY FESTIVAL

ANN ARBOR, MICH., May 23.—Hill Auditorium, seating 5000, was taxed to its capacity for each of the six performances which constituted the thirty-fifth annual May Festival, held under the auspices of the University Musical Society from May 16 to 19. Not only resident students and citizens, but many prominent musicians, music lovers and press representatives from other states and cities were among the visitors.

Charles A. Sink, president of the University School of Music and the guiding genius of the festival, had arranged one of the most interesting programs the series has ever boasted, and engaged for its execution artists of the first rank. Outstanding among the week's events were the first local performances of Gabriel Pierné's oratorio, St. Francis of Assisi and the dedication of the new Frieze memorial organ.

The official dedication of the organ was a feature of the opening concert on Wednesday evening, although a public hearing had taken place the night previous, before an audience of invited guests. In size and equipment the new instrument is notable. It is favorably located, being built in the semi-circular arch that is the background of the stage. The builders say the acoustical properties of the auditorium and the location of the organ are the best in their experience. To the basic and traditional organ diapason tone has been added an exhaustive specification which includes modern devices. The instrument has four manuals and a swell box of remarkable power.

De Lamar's Concerto

Dedication of the organ was accomplished by Palmer Christian of the faculty of the University School of Music. He played Eric De Lamar's second organ concerto, with the orchestral part conducted by the composer, who is assistant leader of the Chicago Symphony Orchestra. Mr. Christian read the concerto in his usual masterly style, with an adroit command of contrasts in registration and brilliant technical skill. The work itself was cordially received. It is modern without verging on extravagance, and betrays many indigenous touches of rhythm and color.

Margaret Matzenauer, contralto, was also heard on the first program. Her splendid voice and the sweep and intensity of her art were widely enjoyed in arias from Wagner's *Rienzi* and



LEFT TO RIGHT—EARL V. MOORE, CHASE BAROMELO, LEONA KRUSE, PALMER CHRISTIAN, JACQUES GORDON, ERIC DELAMARTER, MARION TELVA, PAUL ALTHOUSE AND CHARLES A. SINK

Meyerbeer's *Le Prophète*, as well as in a group of miscellaneous songs. Contributions to the program by the Chicago Symphony Orchestra consisted of the overture to *The Flying Dutchman*, Honegger's *Pacific 21* and Dohnanyi's suite, opus 19, all colorfully interpreted by Frederick Stock.

Piérne's Oratorio

The Thursday evening concert was devoted to Gabriel Piérne's oratorio, *St. Francis of Assisi*. Under the alert direction of Earl Victor Moore, the occasion was impressive. The University Choral Union read the score with stirring breadth and power, and the children's chorus which augmented the adult forces was effectively employed. The soloists were excellent in their various parts, assignments being given to Tudor Davies, tenor; Chase Baromeo, bass; Raymond Koch, baritone; Marie Montana, soprano; and Merle Alcock, contralto. There was special warmth in the reception given to Mr. Baromeo, a former University of Michigan student, who has won enviable laurels on the operatic stage.

The Friday matinee served to introduce Benno Rabinoff, the latest of Leopold Auer's outstanding young violinists. He played Mendelssohn's ever

fresh concerto with remarkable brilliancy of execution and engaging youthfulness of expression. Marie Montana, the possessor of a lovely lyric voice, sang an aria from Bizet's *Pearl Fishers* and a group of songs. The Children's Festival Chorus was heard to advantage in Herbert Hyde's attractive cantata, *The Quest of the Queer Prince*. Juva Higbee conducted a performance of many charming moments. Excerpts from Mendelssohn's *Midsummer Night's Dream* music and a Mozart overture provided orchestral interludes under Mr. Stock's direction.

Corona Featured

A new artist was featured on Friday evening, Leonora Corona of the Metropolitan Opera making her first bow in these surroundings. Miss Corona's attractive personality and the charm and amplitude of her vocal equipment won her one of the most pronounced personal successes of the festival. She sang an aria from Tchaikovsky's *Jeanne d'Arc* and *Vissi d'Arte* from *Tosca*.

On the same program Percy Grainger conducted the chorus through his *Marching Song of Democracy*. The choir deserves high praise for its management of the intricate rhythms and often unvocal passages.



READING FROM LEFT TO RIGHT, STANDING: FREDERICK STOCK, CONDUCTOR; J. H. THUMAN, MANAGER; MARIE MONTANA, SOPRANO; THEODORE HARRISON OF THE UNIVERSITY FACULTY; MERLE ALCOCK, CONTRALTO; TUDOR DAVIES, TENOR; JAMES HAMILTON, OF THE UNIVERSITY FACULTY; RAYMUND KOCH, BARITONE; C. E. WATT, SEATED. LEFT TO RIGHT: CHARLES A. SINK, CHASE BAROMELO, BASS; EARL V. MOORE, AND ERIC DELAMARTER, GUEST CONDUCTOR



EARL V. MOORE, MUSICAL DIRECTOR, ANN ARBOR MAY FESTIVAL

Mr. Stock contributed Glazounoff's fourth symphony, Sinigaglia's overture to *Le Baruffe Chizotte* and Respighi's *Church Windows*.

Mr. Grainger again came to the fore at the Saturday matinee with a buoyant, invigorating performance of Grieg's piano concerto. The Chicago orchestra was discovered in its most extended opportunity of the festival in Tchaikovsky's fifth symphony, which was accorded a reading of power, intensity and no little poetic feeling. Berlioz's *Carnival Roman* overture began the program.

Aida Performed.

The concluding concert of the series was devoted to a concert performance of Verdi's *Aida*. Even shorn of its glittering stage trappings, the venerable work was given an interpretation that produced a stirring effect. Earl V. Moore conducted with an authority that would have done credit to a routine opera leader, and brought out many subtle beauties. The title rôle was entrusted to Leona Kruse, of the Chicago Civic Opera; Marion Telva was the Amneris; Paul Althouse the Radames; Mario Basiola the Amonasro; and Chase Baromeo the King. The University Glee Club and the Choral Union combined for the choral episodes.

One of the interesting features of the week was a luncheon given at the country club in honor of Dr. Albert A. Stanley, president emeritus of the University School of Music, and for many years musical director of the festivals. Tribute was paid to his faithful service and to the splendid results of his efforts to bring the best in music and musical education to the university and the state.

Although any announcement of next year's festival would be premature, it can be disclosed that plans of exceptional magnitude are under consideration. The year will mark the fiftieth anniversary of the Michigan Choral Union, the twenty-fifth anniversary of the participation of the Chicago Symphony Orchestra in the programs, and the twenty-fifth anniversary of Charles A. Sink's festival management. It may be hinted, however, that a many of the famous artists will participate and that not one, but several of the foremost American symphonic organizations, will take part.

HOW ROY DAVID WAS WRITTEN

Honegger Tells the Story of Its Genesis

By JAMES WHITTAKER

PARIS, May 5.—Arthur Honegger, back from a Russian tour, directed his *Le Roi David* on a program in the Salle Pleyel completed by Florent Schmitt's setting of the Forty-seventh Psalm.

One found here juxtaposed the two men who must be accepted as the younger leaders of French music.

The program was a joust between the two. Friendly, but you know these musical friendships.

The two works are good contrast: Schmitt's the labor of a contrapuntalist whose genius is for surmounting almost impossible self-imposed difficulties of composition; Honegger's the facile output of a brilliant loafer.

Heard side by side they impose the immoral conclusion that the loafer's method is the best. Paul Dukas maintained this theory the other day when he made his inaugural address to the Conservatoire composition class that he has been nominated to direct.

"If I could," said the dean of French composers, "I would, as my first effort in your behalf, find some means of guaranteeing you, in your youth, long stretches of easy idling. I know that the theory of the day is that success is the reward of feverish activity—and a man measures his progress by the number of his nervous breakdowns. But I speak for those magnificent idlers, the young. It is out of his loafing years that the great man emerges."

A Complicated Score

I do not know enough about Schmitt to proclaim that he is a tired toiler. But, if he did not have a nervous breakdown after writing his Forty-seventh Psalm score, he should have. It is a score of fearful and wonderful and never entirely spontaneous complications, no measure of which has not its small increase of complexity over the one just preceding it. In this respect the music forcibly reminds of those mathematical progressions which, as curiosities, are sometimes published for the edification of the lay mind—a penny, multiplied by itself, the product multiplied by itself, etc., equals eighty trillion dollars after the fifteenth operation.

Schmitt's score, in the course of the half hour it takes to perform it, reaches effects of contrapuntal origin that it would take astronomical figures to express mathematically.

A Simpler Equation

Honegger's is a simpler equation. It is, in fact, one of the few modern scores written rapidly and with a facile and not too critical pen.

How quickly it was slapped together I had occasion to learn the other day from Honegger himself—a jovial, somewhat Rabelaisian individual, stout in his thirties, and quite content, I guessed, with what fate is doing to him.

The work, as is generally known, was done to order for the Swiss journeyman poet, Morax, who operates an Alpine art-for-art's-sake arena in a nature theater on the side of a hill on the Lake of Thunn.

In the neighborhood of any one of these art temples there is always sure to be found hovering the enterprising gentleman who is eager to relieve the votaries of all the sordid business of profit and exploitation.

When Honegger delivered his score, he was informed that performance of it was contingent upon acceptance of a contract with a certain Swiss editing house which, generously, offered him 500 francs (\$20) for all rights to his work.

The confiscatory contract was of

course accepted. What young composer, starved for a public hearing, is going to quarrel with the conditions of his fame? The ignoble grab of Honegger's score was not even creditable hijacking: it was taking candy from a baby.

At that, the Swiss editor could probably have taken the score for less. Honegger was at his mercy.

Stravinsky's Refusal

Exactly six weeks earlier he had set to work on the score. Morax, who had written the words of *Le Roi David*, had counted on Stravinsky for the score. He had been too hopeful. When he approached Stravinsky, the Russian at once declined the job. Stravinsky had work of his own in hand and was too busy. But he gave Morax friendly advice, to wit:

"I know of only two men who could do the job in the time limit. They are Milhaud and Honegger of Paris."

Morax selected Honegger because he is Swiss. He was unable to discover Honegger's address. Stravinsky had Milhaud's Paris address in his notebook. Morax's offer to Honegger was mailed to Milhaud, please forward. The book manuscript reached Honegger by the same 'round-about route.

Honegger's account of how he wrote the score is amusing:

"I started off with the definite purpose to pattern my score after the *Bach Passions*. After two weeks of labor I had finished an alarmingly small number of pages of contrapuntal score. I came down a peg in my ambitions. In the second period of my labors on *Le Roi David* I patterned my writing after Stravinsky.

"Another two weeks passed: and, though I had made better progress in the Stravinsky than in the Bach idiom, I still was far behind the schedule. In the end, hang it all! I threw in enough good old easy Massenet to fill the bill."

In other words, the score is good Honegger, second best Honegger, and rotten Honegger. But, in the mean, I think it is Honegger. Moreover, it is probably truer Honegger than it would have been if he had had the time laboriously to improve and disguise the man that he is.

The Ventriloquist Voice

If statistics were possible I should like to know how much modern music is truly the voice of the men who write it rather than, ventriloquially, the fine baritone of the fancy fellows they would like to be. Too seldom, contemporary composers are faced with the healthy necessity that made Honegger confess a bit of Massenet in the pinch. It is good for a man to make a clean

breast, once in awhile, of his vulgarities.

The whole world knows just how cheap and pathetic could be, at times, the Napoleonic mind of Beethoven. The majority of contemporary writers are never exposed to the risk of self revelation involved in quick and copious production. In their ample leisure, Ravel, Dukas, Stravinsky, Schönberg (complete the list at will) write as unruffled gentlemen. I think they are losers for not once having been hustled into an expression of the real noisy buffoon or pathetic fool that at least one in the lot must humanly be on occasion.

To return to Honegger—the worldwide success of *Le Roi David* took him completely by surprise. It was a surprise that was more pleasant, perhaps, for his Swiss editor than for Honegger.

As matters now stand, the composer reaps no profit from the many performances of the dramatic cantata given every year in every part of the world. Condescendingly, the Swiss editor sometimes arranges for Honegger to conduct his own work—and, in this event, Honegger may, or may not, get a fee—a smaller one, naturally, than a professional orchestra conductor would demand.

Recently, Honegger has learned that his ripening fame is being consecrated

(Continued on page 34)

ITALY'S OPERATIC RENAISSANCE

By FEDERICO CANDIDA

MILAN, May 10.—An operatic Renaissance is taking place in Italy. Italian composers are hard at work on new operas and negotiations are in progress for an understanding between La Scala and the Paris Opera.

The number of new operas is legion and some of them, it is hoped, will be produced before long. Alfredo Casella, who at present is conducting the Boston Symphony "pop" concerts, is reported to be at work on *La Donna Serpente*. Castelnuovo Tedesco is preparing *Bacco in Toscana*; Wolf-Ferrari, *Il Campiello* and *Ginevra degli Almieri*. Among men of lesser importance we find Francesco Ciléa, composing his *Rosa di Pompei*; Alberto Franchetti, *Il Gonnafaloni*; Benvenuti, *Antonio e Cleopatra*; Trentatenaglia, *Rosmunda*; Buccheri, *Graziella*; Butti, *Lady Milton*; Renzo Bissi, *La Notte dei Mille*; Riccitelli, *Madonna Oretta*, Carlo Jachino, *Apes d'oro*; Franco Yittadini, *La Sagredo*; Balilla Pratella, *Il re dei Cocuberni*; Robbiani, *Romanticismo*, and Zanella, *Notre Dame*.

Giuliano, the new opera by Zandonai, had its first local performance in Rome at the Royal Opera House. The initial performance was given at the San Carlo in Naples, with the composer conducting. The mystical qualities inherent in the music appealed to the public and the work had a great success. Francio Giudice interpreted the part of Giuliano and Maria Tellini was an excellent Ines.

During his Paris visit General Manager Scandiani of La Scala, had several conversations with M. Rouché of the Opéra and it is understood that both Rouché and Scandiani came to an agreement to have some performances of La Scala brought to Paris. If details can be arranged, this project of Italian opera in Paris would take place in the spring 1929; and the operas to be performed would be Nerone, Falstaff,

La Traviata and Manon Lescaut.

On his return from American triumphs on April 15, Arturo Toscanini conducted a capital performance of *Falstaff* at La Scala. On his appearance on the conductor's stand, the celebrated maestro was greeted by an ovation. The Verdi masterpiece was given an animated interpretation. The title rôle was in the capable hands of Mariano Stabile. The other rôles were sung by Victor Damiani, (Ford); Piero Menescaldi, (Fenton); Giuseppe Nessi, (Bardolfo); Vincenzo Bettoni, (Pistola); Emilio Venturini, (Cajus). The feminine parts were assumed by Mercedes Llopert, Elvira Casazza, Ines Maria Ferrairs and Ebe Stignani.

Don Carlos was brought back to La Scala with Toscanini conducting. The eminent conductor succeeded in bringing out from those immortal pages that dominant power domination which is always lacking when other conductors deal with this Verdi score. Galeffi was an excellent Rodrigo and Trantoul sang the title rôle. Miss Scacciati was a good if not very effective Elizabeth, and Tancredi Pasero had moments of great intensity in the rôle of Philip II.

Romans had—at last—an opportunity of hearing Claudia Muzio on April 19, when the eminent soprano appeared at the Royal Opera as *Violetta* in *La Traviata*. Her success with the public has been immediate and indeed great. Her interpretation ranks with the greatest Italian singers of a century. Alfredo was that sterling singer Tito Schipa, and Germont père was impersonated by the great Stracciari. Such a combination is difficult to find anywhere else. The opera was conducted with authority by Marinuzzi. Claudia Muzio also appeared in *Tosca* (with Giacomo Lauri-Volpi as Cavaradossi) and in *Cavalleria Rusticana*.

The Royal Opera closed its season with a masterful performance of *Travi-*

ata with the interpreters who appeared in the first presentation. Ottavio Scotto, the new Royal Opera impresario, was the recipient of many tributes from subscribers. The Roman municipality engaged him for a period of three years.

At the Milan Conservatorio, Wilhelm Komor conducting the Budapest Orchestra, made his first appearance with an interesting program consisting of Beethoven's first symphony and Strauss' *Bourgeois Gentilhomme* which was new to the Milan public. The symphony had new treatment. In the *Andante cantabile* Komor added muted trumpets not noted in the score. The orchestra and its conductor scored a succès d'estime.

On April 17 Eleanor Spencer, American pianist, gave an interesting recital at the same hall. Miss Spencer was admired for her perfect technic and rhythmic precision especially in the Beethoven Variations.

At the Politeama Fiorentino in Florence a brief opera season started under good auspices. It opened with a performance of *Il Trovatore*. The principal guest artist was Giacomo Lauri-Volpi; Leonora was interpreted by Olga Carrara. The conductor was Franco Ghione.

The lyric world mourns the loss of two celebrated members: Fiorello Giraud and Gaetano Azzolini. Giraud was a teacher of singing at the Parma Conservatory of Music. His masterly interpretations of Lohengrin, Tristan and Pelléas are unforgettable. He was a real Italian tenor educated in that school of bel canto which is now disappearing. Toscanini wanted him to create the rôle of Canio in the world première of *Pagliacci* at the Tetaro dal Verme in Milan in 1892. Azzolini was the foremost *basso-comico* of Italy. All his interpretations will be well remembered by our generation as masterpieces of great artistry.

A MOZART FESTIVAL

By H. T. CRAVEN

HARRISBURG, PA., May 17.—The Harrisburg Mozart Festival closed tonight after registering a success contributing not only to the artistic standards of this community but to musical progress in the United States. Presented under the title of The First Mozart Festival in America, the cycle of six concerts did not confine itself exclusively to the art of the great master of Salzburg. Nevertheless the grand mass in C minor established the keynote of the series, for until now this imposing work had never been produced in its entirety in America. Another premiere performance was that of Henry Hadley's cantata, *Mirtil in Arcadia* a score which won the Sesqui-centennial prize at Philadelphia last year. Other features were a Ponselle recital, a concert for children by a delegation from the Philadelphia Orchestra, a symphonic concert by the same organization and a performance in cantata form of *Samson and Delilah*.

The soloists in the choral works included Luella Melius, Lisa Roma, Judson House, Henri Scott, Alma Peterson, Frederick Baer, Mary Craig, Lewis J. Munnell, Nevada Van der Veer. Rudolph Ganz was heard in piano selections in the symphony concert. General musical direction of the festival was in the hands of Ward Stephens, trainer and leader of the Mozart Festival Chorus. Henry Hadley assisted as guest director, conducting his own cantata.

How It Began

The enterprise, the outgrowth of several earlier festival undertakings, began to assume new and more impressive proportions last summer when the Harrisburg Musical Foundation, of which Stuart J. Dewey is president, raised a revolving fund of \$30,000. All the performances, except the Ponselle concert, which was given in the Hershey Auditorium, took place in the large auditorium of the new William Penn High School.

Ward Stephens' visits to Salzburg at festival time inspired him with the idea of giving the first American production of the C minor mass in Harrisburg. It is only within the last thirty years that the conception of such an undertaking could have been considered practical. For the mass, though composed about 1782 in a period of Mozart's inspirational luxuriance, lay neglected for more than a century. Furthermore, the composer never really finished the work. A dimly reported performance took place in Salzburg in St. Peter's Church in 1783. Mozart probably supplied the missing portions from sections of his other masses, but their identity has not been clearly established. Shortly afterwards Mozart patched up another version presumably with some new material, but changed the theme and sent the work out into the world under the title *The Penitent David*.

The Work of Rescue

After this transformation, the score entered its long season of oblivion. The work of rescue was initiated by Alois Schmitt (died 1902) of the Mozart Verein of Dresden. Interpolating a minimum of his music for connecting links, this Mozart enthusiast edited and reverently revised the score, filling in gaps with suitable selections from Mozart's other religious choral works, smaller masses, especially the famous twelfth. For the great mass in C minor Mozart finished the Kyrie, Gloria, Sanctus, Hosanna and Benedictus. The Credo and Incarnatus were written out for vocal parts and for the latter the score of the accompanying wind instru-

ments was sketched, together with the vocal accompaniment of the Credo.

The C minor mass differs from other Mozart compositions in the same field in that the limitations, it might be said superficialities, of the Neapolitan type, so popular in the eighteenth century are transcended in masterly style. Independently of Bach, Mozart adopted the former's method of treating each clause of his text as a separate movement, alternating choruses with groups of arias.

An Impressive Creation

The dignity, fervor and exalted splendor of the C minor are not matched in Mozart's other masses. The content is naturally much less austere than that of the Bach mass in B minor. But the Mozart work is an impressive creation, finely sincere, conceived on a grand scale. As Mozart was the child of his century there is occasionally an operatic cast to some of the arias, but there is no descent to triviality. The general spirit of the composition is radiant, although Mozart, consciously or unconsciously follows the Bach model in the profound solemnity of the Credo, achieving a thrilling dramatic contrast in the soaring ecstasy of the Resurrexit.

Among the finest portions are the sublime double chorus, *Qui tollis*; the vigorous Credo; the lovely soprano solo, with obbligato, flute, oboe and fagot, *Et Incarnatus*; the powerful Credo et unam, the exquisite Sanctus and the effective *Agnus Dei*, in the Schmitt version involves a repetition of the first Kyrie theme.

The chorus of 250 under Mr. Stephens sang superbly, with impressive volume of tone and an assured command of shading. The excellent soloists were Luella Melius, soprano; Lisa Roma, mezzo-soprano; Judson House, tenor; and Henri Scott, bass. The mass, the opening feature of the festival on the evening of May 14, was preceded by a short instrumental program, by fifty-one members of the Philadelphia Orchestra, Mr. Stephens, conducting. The overture to *The Marriage of Figaro* and the Jupiter symphony were played.

A World Premiere

The world premiere of *Mirtil in Arcadia*, offered in the William Penn Auditorium, the following night, brought forward the composer, Henry Hadley, as conductor. The impression was soon created that here was one of the most delightful of choral works of American origin. Mr. Hadley has written a brilliant, exhilarating, highly melodic, felicitously orchestrated score. It is not profound, nor does the libretto call for traffic with the deepest emotions.

The graceful, and singable text by Louise Ayres Garnett is based on a French Arcadian pastoral of unknown authorship. It records a charmingly artificial mythological tale, which, if characterized in terms of painting, could be called Watteau-like. The pastoral presents Venus with a very susceptible son, named Mirtil. His amours awaken the envy and jealousy of Flora. Mirtil dies in her arms, sentenced by fate, through Jove. The tragedy is not to be taken poignantly. The cantata is a musical evocation of the spirit of spring. It is blithe, sunny, spiritedly pictorial. The final chorus stresses the cheerful, and incontrovertible point that the vernal seasons will keep on recurring, though personable swains die and loves of the moment are lost.

A signal feature of the enlivening performance was the contribution of a children's chorus, marvelously well

trained by William M. Harclerode. The contrasts in *timbre* between the adults and the boys and girls were wrought with a keen sense of effect. The children presented the Little Loves of the libretto. A contingent of them sang off stage, and with truly phenomenal accuracy of tone, under exacting circumstances.

Among the most attractive features of the Hadley score which is occasionally derivative in Wagnerian and Debussyan echoes, yet for the most part a product of original talent, are Amaryllis's delicious *This is a birthday morning*; Mirtil's love song, *O haste*; all the children's choruses, Jove's invocation of doom, play thunder, but very charming; the instrumental effects in pastoral mood, and the madrigal-like quartet, *Sleep*, who takes us to her breast.

Somewhat after the fashion of Honnegger's *King David*, Mirtil uses the expedient of a narrator as a binder for the narrative. Stuart J. Dewey performed this difficult rôle admirably. The capital soloists were Judson House, Alma Peterson, Lisa Roma, Mary Craig, Henri Scott and Lewis J. Munnell. The adult chorus presented the shepherds and shepherdesses. The work scored an unequivocal success.

For the Children

At the children's concert on Wednesday afternoon the numbers played by the Philadelphia Orchestra contingent, whose members had been previously heard in the accompaniments to the choral works, included Tchaikovsky's Overture *Miniature*, two Bach chorales, a gavotte from Mozart's *Idomeneo*, Tchaikovsky's *Danse des Mirlitons*, the scherzo from Mendelssohn's *Midsummer Night's Dream* music, Guion's *Turkey in the Straw* and Herbert's *Grand American Fantasy*.

Rosa Ponselle drew the largest crowd of the festival to the Hershey Auditorium, accessible by special train, on Wednesday night. She was in magnificent voice. Her offerings embraced an aria from *La Forza del Destino*, an Italian and French song group, *Ah, for' e lui* from *La Traviata*, and modern English songs. Stuart Ross furnished the piano accompaniments and played several solos tastefully.

Mr. Stephens and Mr. Hadley shared the conductor's role at the Thursday afternoon concert, offering a program that included Nicolai's *Merry Wives of Windsor* overture, Schubert's unfinished symphony, and Hadley's overture in Bohemian. Rudolph Ganz, soloist, gave magisterial performance of the Liszt E flat major piano concerto and lent his sense of poetic values and polished technic to interpretations of Mozart's *Romance in A flat*, Schubert's *Impromptu in A flat major*, Chopin's waltz in C sharp minor and polonaise in A flat major. Judson House was heard in *The Prize Song* from *Die Meistersinger*.

Samson and Delilah was sung in stately fashion on Thursday night. The cast involved Judson House as Samson; Nevada Van der Veer, Delilah; Frederick Baer, Abimelech and the High Priest; Walter Gibson, the Philistine Messenger; Dr. B. S. Behney, the First Philistine, and Clark Bair, the Second Philistine. Ward Stephens conducted.

SCALERO HEADS DEPARTMENT AT CURTIS INSTITUTE

Rosario Scalero, who has been dividing his time between the David Mannes School in New York and the Curtis Institute in Philadelphia, has accepted a contract with the last named to head the theory department for the next three years, at least, and will devote his entire time to his Philadelphia teaching.



DR. H. ALEXANDER MATTHEWS, COMPOSER OF *HADES, INC.*, AND DIRECTOR OF UNIVERSITY OF PENNSYLVANIA MUSIC CLUBS

Hades Operetta Has Premiere

Philadelphia Artists Produce Droll Work

PHILADELPHIA, May 23.—Hades, Inc., a new operetta with score by Dr. H. Alexander Matthews, director of the University of Pennsylvania Music Clubs and Choral Art Society, and book by William Otto Miller, vice-president of the Orpheus Club, had its premiere and a three days run in the Academy of Music, May 3, 4 and 5, as the feature of the spring celebration of the University Glee Club and the Women's Glee Club. The work had a peculiarly collegiate flavor as Mr. Miller is comptroller of the University and Dr. Matthews is adjunct professor of music in the School of Fine Arts.

The story is a droll blending of classic mythology, enlisting Orpheus and Eurydice, Pluto and Prosperine, with modern efficiency methods exemplified in an up-to-date go-getter and a party of Yankee tourists, who reach the underworld and at once reorganize it on profitable lines. Mr. Miller has written some excellent comedy lines and exceedingly ingenious lyrics that are notable for clever rhyming. The score, in approved light opera mode, is melodious and memorable, free from jazz, and especially rich in fine choruses, including some a cappella.

More than 400 students were involved in the production. A long roster of rôles were capably taken and the chorus sang with ringing volume and freshness of voice. The work was elaborately staged by Louise LeCai, with archeologically correct and very colorful costumes.

Symphony Club Concert

The Symphony Club, organized seventeen years ago by Edwin Fleisher and since sponsored by his philanthropy, gave its annual concert Sunday evening, May 6, to an audience that filled the Academy of Music. The society has its own clubhouse, a large library of symphonic and chamber music, and a fine collection of instruments. It cares for 250 young musicians, irrespective of race or creed, who receive excellent tuition and drill in ensemble and group playing, with frequent private performances. Mr. Fleisher's entire time to his Philadelphia teaching.

(Continued on page 34)

THREE IMPORTANT COMMUNITY FESTIVALS

WHITE PLAINS, N. Y., May 23.—The fourth annual Westchester Music Festival, promoted by the Westchester Choral Society under the auspices of the Westchester County Recreation Commission and held in the White Plains Armory, concluded on May 19 with a miscellaneous program.

The opening night, Friday, was devoted to a performance of Mendelssohn's *Elijah*, with the Festival Chorus, fifty members of the former New York Symphony and a quintet of singers, composed of Ruth Rodgers and Marjory Nash, sopranos; Dorma Lee, contralto; Robert Elwyn, tenor, and Fred Patton, of the Metropolitan, baritone.

It had been planned to open the new Community Centre in White Plains with the 1928 festival, but the building was not completed in time and the Armory was used. Because of the limited stage facilities, the chorus, comprising twenty units, representing twenty-five communities, was divided into two groups, one of which sang *Elijah* and the second a program of miscellaneous songs.

Albert Stoessel, the Society's musical director, conducted. The 600 members of the Society representing communities near the Sound took part in the first evening's procedures. Mr. Stoessel, whose reading of the *Elijah* is familiar through his performances with the Oratorio Society of New York, gave his usual authoritative and careful interpretation, and the chorus' work was more than commendable. Mr. Patton as *Elijah* was outstanding among the soloists. Emil Nielsen was the accompanist. The acoustics in the Armory marred many effects, but the audience of 1200 people was enthusiastic.

Mero Is Soloist

The second evening's program featured Yolando Mero, who played the title known Liszt piano concerto in A major, and gave it a tempestuous and technically brilliant performance.

Various choral societies contributed to the program. The Larchmont Choral Society, led by F. Colwell Conklin, sang *Morning*, by Oley Speaks. The Contemporary Club of White Plains sang *Arkhangelsky's Meet and Right It Is*, under the direction of Caroline Beeson Fry. Clifford E. Dinsmore led both the Male Glee Club and the St. John's Choir of Yonkers in their songs, which included for the former Messier's *Ave Maria* and for the latter *Arkhangelsky's Day of Judgment*. The Mount Vernon Choral Society, directed by Edgar Sowlston, sang *Elgar's Spanish Serenade*.

The Symphony Orchestra accompanied these songs and played numbers by Percy Grainger and excerpts from *Berlioz' The Damnation of Faust*.

Program Is Varied

On May 19 the Hudson River group of the Society appeared. The *Prelude to Die Meistersinger* opened the program. Next the chorus sang *Song of Destiny* by Brahms, and *Turn Back, O Man*, by Gustav Holst. Anna Case gave *Dich Teure Halle*, from *Tannhauser*, and a group of songs, including *Ombre Mai Fu*, from *Handel's Xerxes*, *Non so pui Cosa con Cosa Faccio*, from *Mozart's Figaro*, and two *Bishop songs*, *My Pretty Jane* and *The Dashing White Sergeant*, to the evident delight of the audience.

The orchestra was heard in the prelude to the third act of *Lohengrin*, The Russian Singers, all residents of the county, John Rutkowski conducting, appeared in *Harvey Gaul's Carol* of the Russian Children and in Mr. Stoessel's arrangement of that old stand-by, *The Volga Boatmen's Song*. A women's chorus sang *Deems Taylor's May Day*

Westchester County, Fredonia and Flemington Pay Tribute to Music



PROCESSION OF A CLASS AT THE FLEMINGTON CHOIR SCHOOL, FLEMINGTON, NEW JERSEY

Graduation Festival of the Flemington Children's Choir School

The Flemington Children's Choir School graduated its thirty-third class on May 18. This school was founded for the development of church choristers and is sponsored by the five churches of Flemington, New Jersey. The annual graduation exercise takes the form of a festival. The whole choir school, attended by more than two hundred, marches in vested procession. In addition there is a large group of alumni which also marches and participates in the singing. This year the entire group numbered three hundred and fifty or more. The concert was held in the Presbyterian church.

The soloists for the choir school were Elsie Ehrenfeld, of the class of '28, who sang *Haydn's With Verdure Clad*,

and Willette Fulper who sang the solo part in the class anthem. Charles Glazer, of the class of 1923 and Hazel Adams, of 1914, were the soloists who represented the alumni. Two of the ensemble numbers were accompanied at the organ by the composer; the processional, *Brightly Gleams our Banner*, by Grace Leeds Darnell, and *Children are all dear to Thee*, by Norman Tandis.

Father Finn, director of the Paulist Choristers of New York, presented the diplomas to the class, speaking most enthusiastically of the work, declaring it the solution of the problem of church music. The audience, which came from far and near, was large. Many, in fact, were unable to gain admission.

Carol, and a male chorus, *Highland Love*, by Cecil Forsyth. A Zuni Indian number, *Montezuma Comes*, by H. W. Loomis, was given by the Society's chorus, accompanied by the orchestra. Various scenes from the *Faust* concluded the Festival.

Local Conductors

The local conductors associated with the Westchester County Choral Conductors' Association are Edgar Fowlston, president; Caroline Beeson Fry, first vice-president; Clifford E. Dinsmore, second vice-president; Fred C. Studwell, secretary; Emily H. Avery, F. Colwell Conklin, Ernest T. Bond, Clarence Shumway, Arthur F. A. Witte, Lindley H. Varney, Helen Ruggles White and Alois Havrilla.

Mrs. Eugene Meyer of Mount Kisco is the chairman of the board of governors of the Westchester Choral Society and has been active in its development. Other members of this board are Mrs. Arthur H. Scribner, Mrs. Daniel O'Day, Frederick P. Close, Felix M. Warburg and John G. Agar.

The first festival of the Society was held in 1925, in a tent on the outskirts of White Plains. The year after another celebration was held on the piazza of the Kensico Dam at Valhalla; 1000 singers participated. This year the chorus numbered some 1200, and it is expected that the festivities will take place next year in the newly built Westchester County Center, on Bronx River Parkway, adjoining Central Avenue and Tarrytown Road, and costing \$600,000.

FREDONIA, N. Y., May 23.—The third annual festival of the Western New York Music Association, founded by Howard Clark Davis and directed by him, was held from April 17 to 20, attracting large audiences to the Auditorium. An aggregate of twenty-eight glee-clubs, both boys and girls, comprising nearly 1,000 members, gave the opening concert, an exceedingly interesting program of songs. The units of this large group came to Fredonia from Erie, Chautauqua, Cattaraugus, Livingston and Allegany counties. As an encore to the program several well-known songs were sung, by the entire chorus, to the delight of the large audience. Of the numbers given by individual groups those sung by the Thomas Indian Boys' Glee Club and those by the Jamestown organization deserve special mention.

A Loomis Evening

The evening presented an unusual feature. The entire program was made up of the songs of Harvey Worthington Loomis, of Boston, who was present as guest of honor. The Cecelian Girls Glee Club of Erie Pa., representing the Academy High School, presented the program.

The schools of Fredonia were visited during the next day, where special demonstrations of sight reading, voice drilling and other technical problems were presented. The schoolchildren were rewarded for their part in this by an afternoon concert at which they were the audience, given by the Cleveland Orchestra, conducted by Mr. Sokoloff. An evening concert by the orchestra for adults was also much enjoyed.

Unite for Elijah

The program on the following day was made up of selections given by individual school orchestras and several massed group numbers. In the evening the visiting and local groups combined in a performance of *Elijah*. The soloists were Mildred Windnagle, soprano; Jeanette Marsh, alto; Lawrence Perry, tenor; and Frederick Quinlan, bass. All of these are pupils of Professor Davis of the Fredonia Normal School, who conducted the performance. Julia Foster accompanied at the organ.

On the final day school bands were featured and twelve bands competed for the bronze wall tablet presented by the National Bureau for the Advancement of Music. The Lockport High School Band won first place. After the contest all the bands united in several numbers.

Combined Choirs Innovated

An innovation of this festival was the choir concert held on the final evening. Twenty choirs from neighboring churches participated, each singing an anthem. Mendelssohn's *Hear My Prayer* was sung by the whole group under direction of Mr. Davis. Each year the total attendance of the festival doubles in size, as does the number of competing organizations. The number attending this year passed the 15,000 mark.

SPIER WORK LISTED FOR WASHINGTON PERFORMANCE

Harry Spier's *A Hymn For America*, for baritone and orchestra, to words of Christopher Morley, will be a feature of the program for the third International Oratorical Contest in Washington this evening, May 26. Reinald Werrenrath, for whom the work was written and who gave it its first performance at the Newark Festival, will have the solo part, with the United States Marine Band Orchestra. The program will be broadcast over the country from WEAf.

Twelve-Hour Meeting of Teachers' Guild

The Guild of Vocal Teachers, Inc., New York, announces a convention for the advancement of voice study, to be held in the Park Central Hotel on Saturday, May 26, from 10 a. m. to 10 p. m.

"This convention is believed to be the first of its kind held anywhere since the time of the *meistersinger* early in the 17th century," it is stated. "Subjects of vital interest will be discussed, such as students' welfare committees, free advice and small loans to students, lectures and discussions. There will also be singing by artists, an American composers' hour, radio and clavier hours. An open forum will be held on the Guild's slogan, 'Study Singing in America.'"

Participants will be a sextet from the Paulist Choir, directed by Father Finn; Francis Rogers, Frank, LaForge, Vladimir Rosing, Gena Branscombe, Florence Turner Maley, Harold V. Milligan, Percy Rector Stephens, Ruth Burnham of Boston, Mrs. Harry Teasdale of Savannah, and Rebekah Ellison Johnston of Washington.

The Guild's president is Anna E. Ziegler. Honorary members are: Frances Alda, Leon Rothier, Artur Bodansky, Elizabeth Rethberg, Florence Easton, Marie Sundelius, Cornelius Rybner and Sigmund Spaeth. Hilda Grace Gelling heads the convention committee. Tickets are in charge of the convention treasurer, Caroline Lowe, Chickering Hall.



ROGER HUNTINGTON SESSIONS, WINNER OF THE MUSICAL COMPOSITION FELLOWSHIP AT THE AMERICAN ACADEMY IN ROME

PRIX DE ROME ANNOUNCEMENT

The American Academy in Rome announces that as a result of the annual competition for the Prix de Rome in musical composition, the Walter Damosch Fellowship was awarded to Roger Huntington Sessions, of Hadley, Mass. Mr. Sessions is a graduate of Harvard with the degree of A.B. and of Yale with the degree of Mus. B. He has also studied two years with Ernest Bloch. He was instructor in music at Smith College 1917-21 and head of the theory department at Cleveland Institute of Music 1921-25. During 1926-1928 he has been abroad on a Guggenheim Memorial Fellowship. His compositions include: Incidental music to Black Maskers of Andreyeff, performed at Smith College, June, 1923; three choral preludes for organ, performed by Lynnwood Farnam, and by the League of Composers, in Town Hall, Dec. 1927 with Joseph Yasser as organist; symphony in E minor for full orchestra, performed in April, 1927 at Symphony Hall, Boston, by the Boston Symphony orchestra, Serge Koussevitzky, conductor; sonata for piano, two movements performed at Copland-Sessions concerts, John Duke, pianist, May 6, 1928; orchestral suite for full orchestra taken from music for The Black Maskers.

The fellowship secured by Mr. Sessions will insure him \$2000 a year for three years. The term of Robert L. Sanders, now at the academy on the Horatio Parker Fellowship was extended for another year.

The jury consisted of—Walter Damosch, chairman, John Alden Carpenter, Edward B. Hill, Leo Sowerby, and Richard Aldrich.

TO MOVE OR NOT TO MOVE

THE usual crop of spring rumors concerning the new site for the Metropolitan Opera House is flourishing on its usual diet of vagaries and misty uncertainty. Reports of no less than two "secret meetings" of boxholders, directors and stockholders of the Metropolitan Opera and Real Estate Company are going the rounds. Out of one of these dark conclaves, according to one source, came the inclusion, among the candidates for purchase, of a plot between Forty-ninth and Fiftieth Streets just east of Sixth Avenue. Another item connected with the supposed new choice pertains to a site at Forty-ninth Street and Madison Avenue.

Otto H. Kahn, president of the Metropolitan Opera Company, on Tuesday night, declined to comment on either the suggested site or the nature of the mysterious meetings, if any.

Stadium List Has Novelties

Choral and Dancing Features Announced

Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, Inc., announces that numerous novelties will be offered during the eleventh season of programs in the Lewisohn Stadium, College of the City of New York, which is to begin on Wednesday evening, July 5, under Willem van Hoogstraten, who, for the past few years has been identified with the summer musical season in New York. The concerts will continue nightly for eight weeks, concluding on Aug. 29.

Records of past Stadium seasons have proved conclusively that concert goers appreciate novelty with their summer musical fare, according to Mrs. Guggenheimer. Choral evenings, dance programs, oratorios and other combinations of vocal and terpsichorean art with music have been most popular with the patrons of the out-door program. This season, therefore, will bring a number of such features.

Beethoven's ninth symphony, with chorus and soloists, will be given two performances by Mr. van Hoogstraten. Late in July, the Hall-Johnson Negro Choir will be heard, also under Mr. van Hoogstraten. Albert Coates, guest, who will conduct from July 26 to Aug. 1, will present act two of Faust in concert form.

Two Dancing Groups

The committee will present two dancing groups this year, the Denishawn Dancers and Anna Duncan with her young pupils. Anna, formerly leader of the group of Isadorables, the six girls adopted and trained by the late Isadora Duncan has been seen in recitals in and out of New York and recently was plastic advisor to the American Opera Company. This will be the first time she has danced with her pupils in this city. The Duncans will appear on two Schubert programs under Bernardino Molinari, second of the guest conductors, who will be present for two weeks beginning Aug. 2. The Denishawns will dance later in August when Mr. Van Hoogstraten returns as conductor for the final two weeks.

As in past seasons, the Stadium Concerts, Inc., Adolph Lewisohn, honorary chairman, will engage the Philharmonic Orchestra to play. The programs will be broadcast on Tuesday and Saturday evenings through Station WJZ.

Mrs. Christian R. Holmes, chairman of the finance committee, announces that subscriptions will no longer be sold for the Stadium Concerts. Tickets will remain at the old prices of from twenty-five cents to \$1.

Goldman to Give Seventy Events

Eleventh Summer Series Is Announced

Arrangements for ten weeks of free summer concerts by the Goldman Band in New York are completed it is announced.

The concerts are again the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim, this being the fifth year they have underwritten this service. This will be the eleventh season of the Goldman Band concerts.

The series will consist of seventy concerts, which will be divided between the Mall in Central Park and the Campus at New York University. Forty Mall concerts will be given on Monday, Wednesday, Friday and Sunday evenings at 8:30. Thirty concerts on the New York University campus are listed for Tuesday, Thursday and Saturday evenings.

The seasons will open on the Mall on Monday, July 11 and continue until August 19, after which the band will go to Atlantic City for three weeks.

American Soloists

The band will consist of sixty musicians as heretofore, and will be under the personal direction of Edwin Franko Goldman, the organizer, who has not missed a concert since the opening, eleven years ago.

Soloists engaged for this season are all American-born. They include Lotta Madden and Olive Marshall, sopranos. The cornet soloist will be Del Staigers.

Programs will again contain explanatory notes of the music played. Aside from numerous miscellaneous programs, there will be special evenings devoted to Wagner, Tchaikovsky, Schubert, Beethoven, Bach, Verdi, Mendelssohn, Johann Strauss, Victor Herbert, Gilbert and Sullivan. There will also be programs of grand opera, comic opera, American, French, Russian, Italian, Irish-Scotch, English, Czechoslovakian and Mexican music. Symphonic, children's and popular lists are announced. A feature will be a music memory contest.

As in the past, no tickets of admission will be required. No charges of any kind are asked.

Program schedules for the season will be ready for distribution on May 1. Persons interested may obtain these without charge by addressing the Goldman Band, 202 Riverside Drive, New York, and enclosing a self-addressed, stamped envelope for reply.



CHARLES T. HAUBEL, AMERICAN FIRST PRIZE WINNER IN COLUMBIA SCHUBERT CONTEST

PRIZEWINNERS ANNOUNCED FOR SCHUBERT CONTEST

The first prize in the American zone of the international Schubert contest for orchestral works has been awarded Charles T. Haubel, assistant professor of music at New York University. The prize, which was \$750, was given by the Columbia Phonograph Company which is sponsoring the contest in honor of the coming Schubert centenary. The winning work, Karma-Symphonic Variations, will compete for America for the final prize of \$10,000 awarded in June to the best composition sent to Vienna from all the nine zones. Second prize was given to Louis Gruenberg for his work, The Enchanted Isle. The third prize went to Frederick Stahlberg for a symphony in E minor.

Mr. Haubel studied abroad with Rudolph Ganz, returned to this country in 1913 and taught, after a brief period of concertizing. After service in the World War he spent five years in study with Rosario Scalero and Josef Lhevinne. He has been on the faculty of the Institute of Musical Art for eight years and in the music department of New York University for four years.

The jury, comprising Dr. Frank Damosch, Rudolph Ganz, Henry Hadley, Ernest Hutcheson and Albert Stoessel, judged the works submitted on the strength of their originality, melodic line and clarity.

NORTH SHORE FESTIVALS OPENS

EVANSTON, ILL., May 21 (By telegram to MUSICAL AMERICA.)—The twentieth season of the Chicago North Shore Festival was opened in the Patten Gymnasium of Northwestern University tonight with Verdi's Requiem. Dean Peter Christian Lutkin conducted the festival chorus of 600, and the Chicago Symphony Orchestra played the accompaniment. Throughout Verdi's brilliant work the massive choir gave evidence of careful preparation, and rose to many moments of impressive dignity. The soloists were Isabel Richardson Moler, soprano; Alvene Resseque, mezzo-soprano; Eugene F. Dressler, tenor, and Rollin Pease, Bass. Preceding the Requiem, America was sung by the chorus and audience, and Frederick Stock led the orchestra in Wagner's March of Homage. Mme. Moler sang Dich Theure Halle from Tannhäuser, with dramatic intensity and ample command of vocal resources. Flowers and applause were showered upon her until she responded with an encore, Elsa's Dream from Lohengrin, beautifully sung. Mr. Stock directed the orchestral accompaniments for both numbers. The audience was large and socially brilliant, rewarding artists and chorus with ovations.

ALBERT GOLDBERG.

Coolidge Extols the Arts

PRESIDENT COOLIDGE

addressed the American Association of Museums and the American Federation of Art in Washington, May 16, speaking optimistically of the future of art in this country. What he said to those prominent educators and authorities in the visual arts, applies equally to music. He emphasized the development of art in a practical way, pleading that it be infused into the lives of all American people. "If we could surround ourselves with forms of beauty," he said, "the evil things of life would tend to disappear and our moral standards would be raised."

In reviewing the general prosperity of the country and the fact that Americans as a whole, are coming into the possession of more leisure time, he said, "We are working out the ideal under which everyone will realize that they are artists, in their employment, in their recreation and in their relations with each other. The arts include all those manifestations of beauty created by man which broaden and enrich life. It is an attempt to transfer to others the highest and best thoughts which the race has experienced. The self-expression which it makes possible rises into the realm of the divine."

LONDON OPERA REVIVES ARMIDE

Spanish Music Featured by Chamber Music Society

By LEIGH HENRY

LONDON, May 10.—The commencement of the season at the Royal Opera House, Covent Garden, has dominated musical interest. There have been, however, other attractions of unusual order.

Considering the pre-eminently social nature of the opening of a London grand opera season, the choice of *Rhinegold* for the first evening seemed curiously lacking in managerial insight. The music is of a dominantly heavy order; little or no stimulus is afforded to the more brilliant aspects of the social interval features; and the opera is of exacting length. The production of *The Twilight of the Gods* as a close-following first-week feature seemed also to place heavy demands on a public already none too prone to give opera a widespread support, lasting as it does from 4.30 in the afternoon until close upon midnight.

Gluck's Garden-Poem

The most interesting operatic production of the new season to date has been the revival of *Armide* by the Chevalier de Gluck. One uses the French title deliberately; for the whole spirit of the work is that typically Gallic one which influenced the baroque and which Verlaine sought to recapture in the *Fêtes galantes*. *Armide* before all and startlingly in view of the date of its composition, is a work in which the creative mood centers on atmosphere and decorative features of musical style. It presents a comparatively fresh aspect of the genius of Gluck, reveals him as in very truth the cavalier of Watteau-like fantasy, chivalry invested with a perouque.

Here, by a spiritual union with the spirit of France, the genius of Gluck bore Gallic fruit of authentic kinship to the imaginative creations of Couperin, and even contributed to the heritage of our latter-day Debussy and Ravel. *Armide* proves impressionism to be two centuries older than is generally imagined. Gluck's Czecho-Bavarian mind here took out papers of Latin naturalization which not only inspired its musical offspring with a French franchise, but imbued it with a sense of the authentic French spirit.

As the decorative stage-art of Bakst turned back to re-create in modern terms the stylistic traits of Berain and the ballets of the Grand Monarchy in the Russian production of *The Sleeping Princess*, Gluck's music, in *Armide*, accomplishes the more fabulous feat of reaching forward into the then unborn future and realizes characteristics, not only of *Pelléas et Mélisande* but of the glamorous realms of *Cythere* and the *Jardin feerique* also. It is indeed in such a garden that the action of *Armide* is laid, and the vista is illumined by an exquisite radiance of youth which fades in the more austere surroundings of the classic imagery of *Orpheus* and *Alceste*. Once to every creative mind comes the poignantly sweet wonder of the dream of its springtide; and in *Armide* one cannot but sense the indelible memory of those gardens of the Villa Melzi where Gluck spent young days beside the Lake of Como.

A Legacy From Lully

Originally described as "A grand heroic opera in five acts, the text by Ph. Quinault," the libretto was written for the courtly master of the Grand Monarch, Giovanni Battista Lully, or, as France knew him, Jean Baptiste Lully. Not until almost a century later did it find its musical setting, when it inspired Gluck. The libretto elaborates an episode from the "Gerasalemme liberato" of Torquato Tasso, which

treats of the arrival of the Crusaders of 1099 in the garden of the Oriental queen and enchantress, *Armide*, at Damascus.

Rinaldo, the champion of Godfrey de Bouillon's hosts, is the only one to resist *Armide*'s charms. Falsely accused of another knight's error, he is banished by Bouillon and wanders alone in the magic forest, scorning warnings of *Armide*'s powers. *Armide*, stung by his negation and scorn of her powers, weaves her spells about him and charms him to slumber by magical music in her fairy valley. Having him helpless, her anger seeks to destroy him; but as she looks on him, the dagger falls from her hand. She summons all the hates to her aid; but love overcomes all else. Reinforced by its power, she succeeds in charming Rinaldo.

While the lovers share their passion, Bouillon seeks the lost knight. Two of his companions trace him to the magic garden and enter; but the spells of *Armide* invest them until one, Ubalt, encounters a demon in the semblance of his wife. His suspicions awake, and finding means to destroy the charm, he reaches Rinaldo, whose enchantment fades in his presence. *Armide* seeks desperately to hold her lover, but she has lost through love her power to destroy him. As he departs, impelled by his knightly vows and duty to rejoin the Crusading hosts, the unhappy enchantress-queen sinks tragically in her garden, whence the amorous glamor fades, until the desolation of her spirit and heart are symbolized by the crumbling of her magic pavilion and its pleasaunces into an arid desert.

The *Armide* of the Covent Garden production, Rosette Anday, has a truly fay-like capacity for flight. Immediately after her London performance she embarked on an aeroplane for Paris where she appeared in the rôle of Brangäne in *Tristan and Isolde*, flying back immediately afterwards to repeat her appearance in London as *Armide*. Mme. Anday is a comparatively recent addition to the ranks of operatic singers, but not to the main army of music; for until a short while ago she was a violinist. She is a member of the Vienna Opera Company now playing in Paris.

Great Vocal Art

Claire Croiza, whose vocal recital in the Wigmore Hall has been one of the events of the week, is spiritually ever stepping out into "the Five a.m., of the world" as Ezra Pound puts it. She has the finest attribute of interpretative modernity, that of being able to take things classic and apprehend and present them without any self-conscious rehearsal of the antique mannerisms, to lift them past the dust of years and lay them before us with a kind of dew-sprinkled freshness and virginity. Similarly, she has the unique capacity for discerning the classic elements in things contemporary and so detaching them from the modernist mannerism. Wherever she moves, she goes with that illuminating sense of wonder which engenders, to quote D. H. Lawrence, "Like a child on the sea-shore, finding treasures."

It was such instinctive freshness of spirit which informed her rendition of the charming Stravinsky *Histoires pour enfants*, repudiating all schoolmarmly sentiment or condescension to the child-mind. She went hand-in-hand with the child; dropping dignity to caper, she took on spontaneous grace. So, similarly, she informed her rare classic items, which commenced with Monteverdi (1568-1643) with that sense of living actuality which no academic reverence

can achieve. A nimbus of inspiration hung about her singing of the Florentine master's *Lamento d'Ariane*, gave magic to her rendition of Lully's *Athys*, the magic of moods so intensely felt as to have remoteness which accentuates their poignancy. Then, all sudden naive, wide-armed, walking out to simplicity, she gave us the contrast of old Heinrich Schuetz's *Alleluia*. A great artist, whose claim to the world's recognition is akin rather to the imperishable sense of line and contour of the Taj Mahal or the exquisite wonder of the traceries of the Alhambra's arabesques than to the pomp of the Parthenon or the pyramids.

Spain's Spirit Surveyed

Yet another of the delightful chamber-concerts of the Anglo-Spanish Chamber Music Society at Grottrian Hall has given us two rare artists in Alicia Felici and Ricardo Vines, to the latter of whom modern music owes so much for his intrepid, practical advocacy. Popular sentiment is prone to limit the interest of Spain to superficially picturesque traits of local color. The classic background of Spanish tradition is overlooked, its aristocratic florescence forgotten. What do our cosmopolitan ballroom tangoes know of the gay gallantry of Goya?

It was the spirit of old Spanish patios and palaces aloof from the high-ways that informed the eighteenth century sonatas of Soler and Serrano, played by Vines,—Spanish counterparts of the French Couperin and Rameau, of the Italian Scarlatti, of the British Purcell. Then came one of Spain's contributions to that period of which slothful acceptance of Germanic spoon-feeding has led us to forget all save the Teutonic talents, a sonata of

Mateo Albeniz, (1760-1831). Then came, indeed, a reversion to music of popular inspiration; but how far from the Spain of cheap Anglo-American fiction and film or music-hall! The Spain of Isaac Albeniz, Federico Mompou, Manuel de Falla, Joaquín Turina and Manuel Blancafort is one where the Spanish popular spirit moves with the gait inherited from the Hispano-Gaul of the ancients and the languid grace of the patrician Moors. *Fêtes loutaines* of Mompou present a kaleidoscopic color and rhythmic pattern in which popular motives exalt themselves above mere impulse and attain poetic individuality of imagination. The *Pastorale en Sol* of Blancafort has a delicacy of conception and a fine humor which is far removed from the mere fun of the herd-mind. The artistry of Felici found expression in her fine rendition of two airs by Pablo Esteva (1735-1792) and more temperamental vent in the *Tonadillas* of Granados.

Speeding Up Handel

Keen and even bitter controversy attends the speeding-up and other revitalization of Messiah as given by Sir Thomas Beecham with the Handel Festival Choir at the Crystal Palace. Personally, I could only feel refreshed as I listened to this truly sensitive interpretation of the dramatic moods, so long overlaid by a pedestrian habit of conventional solemnity.

Great expectations attend the announced advent of the Buda-Pesth Philharmonic Orchestra for two concerts on June 15 and 18 in Queen's Hall. Dohnanyi will conduct and the program will provide the relief of items by Bartok, Kodaly, Hubay and Dohnanyi, alongside numbers by Elgar, Brahms and Beethoven.

TO PRESERVE AMERICAN FOLK SONGS

WASHINGTON, May 9.—Carl Engel, chief of the music division of the Library of Congress, has issued an appeal for the co-operation and assistance of American citizens in making a collection of American folk songs. A part of the cost for the first year of a five-year program has already been contributed, according to Mr. Engel. Following is his statement:

"There is a pressing need for the formation of a great national collection of American folk songs. The logical place for such a collection is the national library of the United States, the Library of Congress in Washington. This collection should embody the soul of our people; it should comprise all the poems and melodies that have sprung from our soil and have been handed down, often with manifold changes, from generation to generation, as a precious possession of our folk."

"Countless individuals, in numerous walks of life, and several races, have contributed to this treasury of songs and ballads. It is richer than that of any other country. Too much of it has remained scattered or unrecorded. The time has come when the preservation of this valuable old material is threatened by the spread of the popular music of the hour."

"The native haunts of our folk songs have been disturbed. In the mountains of Kentucky, in the Negro cabins of

the south, in the lumber camps of the north, in the plains of the west where the cowboy roamed, on board the ships where the sailors used to sing endless varieties of ditties and chanties, the radio and the phonograph have penetrated. Where heretofore the old familiar songs were transmitted from parents to children as necessary and jealously-kept heritage, the marvelous technical inventions of our age are diffusing much music that never before reached these places and people. If it is good music the diffusion is indeed commendable. But it must not be at the price or risk of losing irretrievably what is the most characteristic product of a civilization and the most spontaneous expression of human thought and feeling."

"The music division of the Library of Congress is vitally interested in collecting these old verses and tunes. The collecting must be done in a scholarly manner and the collection should be made freely accessible to scholars. There are now in print a number of American folk song collections, some of them specializing in certain fields, others of a general nature. None of them is exhaustive. Although there are some that are excellent in their way, a good many are gathered at random and without discrimination. The fact that there is at present no centralized direction leads to much spurious

(Continued on page 24)

Showmanship Again

IN AN able article by Daniel Gregory Mason in the current issue of Harper's Magazine entitled *Our Orchestras and Our Money's Worth*, the author, after an analysis of some of the reactionary elements in our musical life and the showmanship of some of our conductors, (resident and guest) concludes a section of his argument with the following assertion:

"Bruno Walter and Wilhelm Furtwaengler, admirable artists, failed in New York largely because they could not or would not cut the necessary capers."

In regard to Bruno Walter there is much justice to this assertion. Walter was a quiet unostentatious conductor who could not capture the imagination of his audience, who made no attempt to capitalize his personality or to build programs which would enable him to exploit his talents.

Wilhelm Furtwaengler, however, was a curious case. In his first year with the Philharmonic he was eminently successful with his public. In his second year he failed for one or two very interesting reasons. Those who were close to Mr. Furtwaengler found that he was unduly susceptible to peculiar characteristics of the American scene. He was an admirable "fair weather" conductor. But he began to worry about what the critics said about him and his programs. Just at the time when empty seats began to appear at some of his concerts he was confronted with the splendor of Toscanini who came to conduct the same orchestra. In simple words Mr. Furtwaengler's morale was seriously weakened and for the remainder of the season he conducted his concerts in the dull and dispirited manner of a disappointed man.

It is all very well to assert that able conductors who fail in New York do so because they refuse to cut the sensational capers the public is supposed to demand. Some of them are simply unable to withstand the intense pressures exerted upon them by the press, by their rivals, and by various groups within the body of their own supporters. Those conductors who survive the process endure admirably, but for all of them it is a gruelling and exacting ordeal.

A Railroad Dispenses Music

THE second annual Canadian Folk Song and Handicraft Festival is now at its height in picturesque Quebec. And it is a picturesque array of talent, too, which has been gathered for this five day feast of music. Dancers, fiddlers, weavers, spinners, lumberjacks, woodcarvers and countryside singers vie with stars from the Metropolitan Opera House, composers from Montreal and from the Toronto Conservatory of Music and members of the Paris Opera House. And this festival is sponsored by a railroad!

To one familiar with the Canadian scene, however, it seems more than appropriate that the Canadian Pacific Railway should be the sponsor of a series of important music festivals in Quebec, Winnipeg, Banff, and other centers. There are few railways in this country so bound up in the origins of early settlement, expansion, and present prosperity as the Canadian Pacific Railway has been in the whole history of Canada. Most of the native artists and those who have gathered in Quebec owe their very homes and their means of communication to the growth and development of this huge transportation system which was

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NEW YORK, MAY 26, 1928

flung across the continent in the face of terrific odds and innumerable difficulties.

Such an event as the Quebec festival serves to quicken a country's pride, to bring together and contrast picturesque developments in various arts which are almost lost sight of in the hurly burly of modern urban life. We sincerely hope the Canadian Pacific finds these picturesque ventures profitable and will continue them.

Let us add that we hope American railroads will take notice! Why not a festival of music in the old South, of minstrelsy and plantation melodies, by the Southern Railway or the Baltimore and Ohio?

But why didn't the Canadian Pacific commence its Quebec Festivities with a stirring performance of Arthur Honegger's locomotive tone poem, "Pacific 231?" The C.P.R. uses lots of Pacifics.

At least three music critics have outlined to us the ideal European tour. By an ingenious system of redoubling one's tracks and avoiding all important cities these gentlemen have found out how to spend three months on the Continent without attending a single music festival or hearing a note of music!

The results of Musical America's prize symphony contest will be announced in an early June issue. All scores entered in this contest will be returned. Owners of scores are requested to send in their correct addresses if these have been changed since the scores were sent in.

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- Entertaining and understandable from cover to cover.
- Incorruptible in reading matter and trustworthy in advertising.
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THESE ARE THE AIMS
AND PRINCIPLES
OF MUSICAL AMERICA

Musical Americana

By HOLLISTER NOBLE

Two irritating bits of nonsense which made us gloomy for the rest of the day were uttered by President Coolidge and Otto H. Kahn last week.

President Coolidge (in an appalling address before the joint meeting of the American Federation of Art and the American Association of Museums):

"To develop an appreciation of art you furnish typewritten lectures with lantern-slide illustrations. Your own publications and those which you make available are most helpful. Not only do you answer community appeals but you respond to the individual gropings for art. As a striking example of how notable results have followed small beginnings the story is told of a farmer's request for a good picture of a Jersey heifer. The plea found response. Gradually an interest in real art was aroused in this man. Eventually, largely through his efforts, an art building was put up in the fair grounds of his State. Other States have followed this example."

Followed by the discovery that "Architecture is very old."

Otto H. Kahn: "Art is an antidote against Bolshevism. Art pays. Beauty is today an element of policy with far-seeing men. Though business men may still look upon art ventures in step-motherly fashion the new heaven is working in their minds and hearts and in their pocketbooks."

F. P. A., one of the New York World's columnists who is still on the paper's payroll, wants the boys to know that his grandfather wrote "Tramp, Tramp, Tramp, The Boys Are Marching," which made such an impression on Sousa in 1865. Sousa in his book, *Marching Along*, didn't mention Adams in his comment on the song. Adam's song was our favorite march when we commanded (at the age of eight) an army of five very rough little boys near Owasco Lake, N. Y.

Laszlo Schwartz, the violinist, sends us a postcard from Suva in the Fiji Islands. On one side he writes "Had a fine concert in this lively place" and on the other side we shuddered at a ferocious photo of a black giant armed with nine pins over the caption: "Beating the Death Drum for a Cannibal Feast."

GLANCING hurriedly through "L'Olimpo Artistico di Milan, 19 Aprile, 1928," we found in that enterprising newspaper a big headline:

Il Tenore Federico Jeggelli—
E' Confermato per tre anni al Metropolitan di New York e stato oggetto di una scrittura da parte della Impresa Scotto per il "Colon" di Buenos Aires, which in Brooklynese means that "the tenor Frederick Jagel, has been engaged for three years at the Metropolitan and we also learn that the Impresario Scotto has engaged him for three years at the "Colon" in Buenos Aires.

Tullio Serafin also had a large announcement in the same journal playing up his conducting of Siegfried at the Metropolitan.

Marion Talley and her mama and little sister and entourage are sailing on the France Saturday, May 26, for London and Paris. Kansas City's song bird will listen to opera and music at Covent Garden but she is not scheduled to sing while abroad.

Pasquale Amato, one of this department's favorite personages, is recuperating at Mt. Sinai Hospital, New York, after an operation. He will soon be out and about, and is getting along admirably. Good Luck!

Last week the Broadway Art Galleries sold at public auction the home furnishings, art effects, collection of oil paintings and a certain piano by order of Prof. Leopold Auer, the celebrated violin virtuoso.

An example of questionable taste on an Okeh phonograph record publicity sheet: "We are now placing on sale a specially released recording of "The Death of Floyd Bennett coupled with The Empty Cradle."

F. C. Coppicus, the versatile Westchester manager, has added another assortment of stars to his variegated troupe with the engagements of The Two Black Crows (Moran and Mack) and W. C. Fields for a gala concert tour which will open on June 4th next and will close three weeks later.

Gladys Axman is sailing for Europe on the Olympic June 9th—and there will be a party on board preceding the ceremony of departure.

Ahem!—Georges Zaslavsky, the phenomenal baton shaker of the Beethoven Symphony, has just moved into a new suite at the Park Central. Ladies and gentlemen—another Ahem!

And in order to add that rich atmosphere that goes with the booking of important artists Miss Catherine Bamman, the concert manager, announces that she is moving her office after June 1st to Room H on the executive floor of the Hotel Roosevelt.



MEPHISTO'S MUSINGS

DEAR MUSICAL AMERICA:

Reinald Werrenrath has been giving away some inside information anent the gentleman whose name ornaments your masthead. I am basing the information which I am forwarding to you on this topic on a clipping which descended into my outstretched arms from Tucson, where the popular baritone has been making himself still more popular with his baritoneing. In the course of his program out there the other day, what should Weary come upon but the City of Joy song cycle which Deems Taylor wrote for him, to lyrics of Charles Hanson Towne, some twelve or thirteen years ago. When he arrived at this point, Weary stepped forward and did a little reminiscing. I quote him as he was quoted by Bernice Cosulich in the Tucson Star:

"I probably know more of Deems Taylor than any man who lives, including Taylor. He was an exceedingly lazy little fellow—(this was back in New York college days, when Mr. Taylor and Mr. Werrenrath were slated '06 and '05 respectively)—and he liked to sit and play very badly at the piano, as he still does, and to dream of writing an opera."

Your Mephisto will not at this time go into the results of Mr. Taylor's operatic miragery, but he wants to go on record as having some Taylorian memories of his own. Although pretty far from his anecdotalage this devilish department can remember with some difficulty 'way back about fifteen years when Fordham and University Heights—in the Province of The Bronx—was the stamping ground of a coterie which included the aforementioned Messrs. Taylor and Werrenrath, Kurt Schindler, William Le Baron, William Beebe, Harry Spier, Brian Hooker and others whose avowed idea it was to enjoy themselves mightily in artistic pursuits.

Among other nights there was one on which Smeed, as he used to designate himself in F.P.A.'s column, and Schindler were expected to arrive at, or in the neighborhood of, eight o'clock. Promptly on the stroke of eleven-thirty the doors were thrown wide to give admittance to the two gentlemen, who flourished between them the score of something called Petrushka. It was one of those extremely stilly evenings, I should add, and had been so for two hours. The good burghers had, most of them, retired, leaving their windows well opened so as to inhale the sweet witchery of the summer night. Waiting until things had settled down to a point where you could have heard a stitch drop, the Taylor-Schindler duo made a determined assault on the music of Stravinsky's crowd.

I think the Fire Department was the first to arrive.

It was the same evening, it seems to me, that Deems established himself as an economy expert, by eating all the skins off those oranges that happened to be in the vicinity. "Eating," he muttered between his teeth, "has nothing whatever to do with being hungry. It is simply a process that helps one think."

I have some more bits of Tayloriana, which I will bend my efforts to recall. The printable excerpts will be relayed to you shortly.

Soiree de Paderewski

That artist, patriot and diplomat, Ignace Jan Paderewski, recently proved conclusively that at least one musician can express himself equally well in words as in tones. The place was the ballroom of the Hotel Commodore, and the occasion, the banquet tended him by the Kosciuszko Foundation. Your Mephisto was generously allowed access to the contents of plates, speeches and songs alike—or rather of speeches, songs and plates, in the order of their importance. Those simple souls, who cherished secret hopes that at the decisive moment, when Mr. Paderewski's turn would come to address the gathering, the Grand Old Man of Music would get up, stalk to the adjacent grand piano, and would proceed to talk the universal language were disappointed.

The dinner, which in addition to honoring Paderewski commemorated the tenth anniversary of Polish independence, was attended by nearly a thousand guests, who represented the highest American and Polish circles of diplomacy, industry, society and the professions.

Dr. Henry Noble MacCracken, president of Vassar, and of the Foundation, presided and presented to Mr. Paderewski a red and gold leather album of autographed tributes, including messages from President Coolidge, "Al" Smith, Herbert Hoover, General Pershing, Josef Hofmann and many others. The President wrote: "My dear Mr. Paderewski:

"It gives me pleasure to add my token of esteem to those which will come to you at the dinner of the Kosciuszko Foundation in your honor on May 16th. Your unselfish services on behalf of your country and your outstanding devotion to the advancement of humanitarian and cultural causes are worthy of all praise. My best wishes for the future go to you."

Samuel Vauclain told how the evening's guest of honor "when the first intimation of war came to him, closed up that wonderful instrument, ceased to be an artist and started to be a patriot and a statesman; began the work that was to end in the recognition of Poland—Poland once more free and free forever. The words from his lips were like the music from his hands..." Jan Ciechanowsky, Minister of Poland to the U.S.A., spoke of him as of an artist, a statesman, an orator, a diplomatist, with a baffling versatility and a magnetic personality, the living proof of Poland's vitality, of her culture, of her immortal national soul, of her idealism, of her patriotism, calling the great pianist "Poland's foremost ambassador to the world at large." President MacCracken explained that because in the later Middle Ages there was in Poland one of the most distinguished schools of music in the whole of Europe, and its Universities and great church choirs were famous for the work and the researches done. Culture and art had not died in that country. Arthur W. Sewall of Philadelphia made the leading address on "Paderewski's Cultural Contribution to American Life." Finally, President MacCracken made the presentation to the honored guest, of the volume of autographed tributes.

Mme. Marja Bogucka sang Paderewski's *Piosenka Dydlańska* (Piper's

Song), and Ellenor Cook, accompanied by Eugenia Polliard, both in costume, gave some Polish folk songs. The orchestra indulged in the inevitable Minuet and, in honor of its composer, who was present, a Sousa march.

Dr. John H. Finley, editor of the New York Times, spoke also, and read a poem or two of his own construction. Finally Mr. Paderewski himself rose, and proceeded to make a long speech, revealing many unknown and absorbingly interesting facts about the making of the new Poland. He quoted Hegel as calling America "an appendix of Europe," and remarked upon the "miraculous feat of an appendix turning into a master surgeon." He also told how Col. House, Wilson's intimate friend, once requested him to prepare a memorandum on the Polish question within a few days.

"Terrified by the suddenness of that request, I explained 'But I have my



Sketch by Viafora

GENTLEMEN, MR. PADEREWSKI!

recital tomorrow. I shall not be able to hold a pen in my hand for two days, and besides, it is impossible to prepare such a document without having the necessary data."

"I must have the memorandum Thursday in the morning," he answered, and it was the end of our conversation for that minute. I immediately returned to the hotel and spent four solid hours in preparing the program of my recital." (Laughter). "Only on Tuesday after the recital, could I turn my mind to that new, very heavy task. It took me over 36 hours of uninterrupted work to prepare the document which was delivered as requested on Thursday, the 11th, at eight o'clock in the morning."

Dr. Finley's poem to Mr. Paderewski, written specially for the occasion, follows in part:

"You've brought from out the air such symphonies
As God with all His Earth-orchestral range
From cataract through sighing wind
to lark

Could not produce without the skill of man. . . .

"But there's a symphony that you've evoked

From out the heart of man, more wonderful

Than you have played upon your instrument

Composed of the praises of mankind. . . .

"As Ancient Orpheus tread the aisles

of Hell

To rescue from its thrall Eurydice

So you for Poland.

But though Orpheus failed

You won. Polonia Restituta lives."

Among the guests were John Philip Sousa, Mme. Helena Paderewski, Mr. and Mrs. Ernest Hutcheson, Professor and Mrs. John Erskine, Henry Holden Huss, Ernest Schelling, Frank La Forge, Ernesto Berumen, Georges Zaslowsky, Mr. and Mrs. Paul Kochanski, Mr. and Mrs. Richard Aldrich, Mrs. Elizabeth Sprague Coolidge, Mrs. Leopold Auer, Mr. and Mrs. Sigismund Stojowski, Francis Rogers, Germaine Schnitzer, Alexander Lambert, Nadia Reisenberg, Alexander Brachocki, Mrs. Mabel Wood Hill, Mr. and Mrs. William Thorner, Mr. Rudolph Gruen, Frances Hall and Fortune Gallo.

Mr. Heifetz on Progress and Decline

Well, Well, Well! Jascha Heifetz, just before sailing on the Berengaria last week, said that his most recent American tour has convinced him that the country's musical public is definitely increasing. I hope this makes you happy.

"After all it took centuries for Europeans to develop a real love of the arts," he observed. "This country will eventually become musical in spite of itself. Just why people go to concerts does not matter so long as they go. I think that many go because they feel they ought to. They don't like the idea of lagging behind any other nation in anything. Just as they want the tallest buildings in the world, they want to be the most artistic. And they will be in time."

Heifetz also remarked that although American audiences have increased in numbers in the past two years, many of them outside of the metropolitan centers have made little progress in musical comprehension.

"When I returned to America last fall after a two years' absence," said he, with his hands on his hips, "I thought I would test the musical development of the people by playing works that were somewhat more classical and required a deeper appreciation of fine music. In a few cities I found the reaction much better than I anticipated, but on the whole audiences throughout the country did not seem to be ready for such music. They had advanced little in two years."

And that's that!

Ejaculates your

Mephisto

"The Lady who Sings"

Grace Moore

in

CONCERT

A NEW star of the Metropolitan Opera Company, a new concert artist with a voice and a personality which will be outstanding in the musical history of the century, the first and thus far only Metropolitan opera star to call Tennessee her home, Grace Moore, dramatic soprano was presented by the Kiwanis Club in the very first concert of her career. One reviewer said, "She is young and she is the incarnation of the spirit of music."

—*The Chattanooga News*, Mar. 27th.

INFINITE sweetness of voice and simplicity of her manner brought acclaim for Grace Moore last night at her concert at the Memorial Auditorium and won her lasting favor in the hearts of Chattanooga. Grace Moore has a rare trueness of voice, and the flowing sweetness of her song will afford delightful entertainment to any audience.

—*The Chattanooga Times*, Mar. 27th.

THE ovation that Atlanta gave Grace Moore is definite proof that her voice is among the great. With such a galaxy of stars as the Metropolitan furnished for its week of opera, FUZZY WOODRUFF, writing in the *Atlanta Journal*, said: "The real individual triumph of the week came when Grace Moore, the Southern girl from Tennessee, sang the ever beautiful air of 'Michaela' in the third act of 'Carmen'."

GEORGE PULLEN JACKSON, writing in the *Nashville Banner*, says: "I think the large audience of last night in the Ryman Auditorium will agree that hers was a better voice than that of any other Metropolitan soprano heard here in years. It was flexible, rich, and always under perfect control. It is an art that counts, art built on the foundation of natural voice and natural personality, and that is a great trilogy in the phenomenon, Grace Moore."

ALVIN S. WIGGERS, writing in the *Nashville Tennessean*, says: "Impressed as we were with her lovely singing of the part of 'Michaela' in the opera 'Carmen' at Atlanta, we were immeasurably delighted by her artistry in her recital last night. Her voice is full and vibrant and capable of a great variety of color. It has a wonderful sympathetic quality and she sings with great feeling. She has a gift of transmuting all she sings into gold."

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LOS ANGELES, May 23.—Mrs. Leiland Atherton Irish was re-elected general chairman of the Bowl Association at a recent meeting of the board, according to an announcement by C. E. Toberman, vice-president.

Mrs. Irish, whose success as general chairman of all Bowl committees in the last two seasons has endeared her to every one, is a volunteer worker, giving her services without remuneration. Mrs. Irish holds high executive positions in seven other organizations. She is a director of the Community Chest, music chairman of the Woman's Club of Hollywood, public affairs chairman of the Ebell Club, third vice-president of the Pro Musica of Los Angeles, member of the executive board of the women's committee of the Philharmonic Orchestra, and a member of the board of directors of the Los Angeles district headquarters, California Federation of Women's Clubs.

Scholarship of \$1000

The Opera Reading Club of Hollywood, Mrs. W. A. Nickell, president, announces a scholarship of \$1000 for the singer of either sex who successfully competes in a state-wide contest. The judges will choose a singer whom they consider best fitted for an operatic career and one who could not otherwise continue his studies. The winner will be permitted to study under a teacher of his own selection, either in this country or abroad. The final contest will be held in Hollywood late in September.

The Opera Reading Club of Hollywood presents nine programs each year under the direction of Dr. Frank Nagel. Assisting Mrs. Nickell in directing the contest are Carrie Jacobs Bond, Mrs. Louis H. Jacques, Mrs. Loren B. Curtis, Mrs. Dick Smith and Mrs. William H. Hinckley. Applications are received by Dr. Nagel, 1846 Cherokee, Hollywood, Cal.

Organists' Recital

Dean W. F. Skeele and Albert Tufts were the principal soloists in the recital of the American Guild of Organists in St. James Episcopal Church, May 7. St. James Choir, under the direction of Sibley G. Pease, sang several numbers, including one by Mr. Pease. Election of officers followed, Dudley Warner Fitch being chosen dean and Ernest Douglas, sub-dean.

Beatrice Huntley, contralto, and Wesley Kuhnle, pianist, joined forces in a recital in the Beaux Arts Auditorium on May 8. Miss Huntley is an experienced artist of admirable vocal and interpretative gifts, and, save in matters of attack and diction, fared well in a long and difficult program. Mr. Kuhnle's talent as a pianist has been well directed, with special emphasis on tone quality and accuracy of technic. Music by Haydn, Beethoven and Schubert seem more to his liking than works in modern mould, although his equipment is broad enough to encompass the demands of widely varied styles. Ruth Brady was the accompanist. The concert was sponsored by the Pleiades Club, Mme. de Zaruba, president.

HAL DAVIDSON CRAIN.

HARTFORD, CONN., May 16.—Anna Dorothy Quaranto of this city, coloratura soprano and a pupil of the National Institute of Music, gave a concert on May 7 in Unity Hall for the benefit of needy students.



MRS. LEILAND ATHERTON IRISH, RE-ELECTED GENERAL CHAIRMAN OF THE HOLLYWOOD BOWL ASSOCIATION

HOUSTON SEASON ENDED

HOUSTON, TEX., May 23.—George Barrère brought the Edna W. Saunders season to a close with the presentation of his Little Symphony Orchestra in the Scottish Rite Cathedral, May 7. Matinée and evening performances were given.

Election of officers was held at the meeting of the Girls' Musical Club on May 1 in the Museum of Fine Arts. Frances Patton is president; Coralie Gregory, first vice-president; Evelyn Hurvitz, second vice-president; Mary Armstrong, recording secretary; Mabel Shearer, corresponding secretary; Miriam Kaplan, treasurer; Reba Hirsch, associate secretary; Mildred Beard, librarian; Mrs. E. L. Flowers, parliamentarian; Mrs. R. W. Adams, Jr., Mrs. A. H. Fulbright, and Bessie Griffith, members-at-large. A program on the development of Russian church music under the leadership of Helen Saft was given.

Ebba Braathe Nock, pianist, and Josephine Beaudreaux, violinist, were presented in a sonata program in the Forum of Civics. The musicians' fund committee of the Girls Musical Club sponsored the concert.

FRANKFORT ELECTIONS

FRANKFORT, IND., May 23.—The Matinée Musical's officers for next year will be Mabel Love, president; Mrs. C. E. Walden, vice-president; Mrs. D. D. Norris, secretary; Florence Oliphant, treasurer, and Mrs. A. W. Boeckman, librarian. The organization has concluded a series of eight concerts by local and guest artists. Thirty-five women formed the Matinée Musicale chorus. The Musicale observed National Music Week with fitting programs, the opening being held in the Methodist Episcopal Church. Soloists of several churches took part.

N. C.

CHINESE OFFER PRIZE FOR NATIONAL ANTHEM

WASHINGTON, May 2.—

The Chinese embassy is advised by the Chinese government that a competition has been inaugurated and a monetary prize offered for a suitable Chinese national anthem. The nationalist party (Kuomintang) offers the prize, and invites contributions in the form of a hymn of the Chinese revolution and an anthem commendatory of the Kuomintang party. All contributions must be so arranged that they can be performed forward and backward, up and down, and cross-wise. The contest closes on June 30, 1928.

A. T. M.

FEDERATED CLUBS MEET IN ALBUQUERQUE

ALBUQUERQUE, N. M., May 23.—The New Mexico Federation of Music Clubs held its sixth annual convention from April 19 to 22, with the largest attendance in its history. The Albuquerque Fortnightly Club, Mrs. John W. Wilson, president, together with seven other federated musical organizations, were hostesses.

Newly elected officers are: Mrs. George W. Frenger, Las Cruces, president; Mrs. C. C. Hart, Dawson, first vice-president; Mrs. Adolphine Kohn, Las Vegas, second vice-president; Mrs. W. Bennett Foster, Springer, secretary; Mrs. R. C. Baker, Albuquerque, treasurer; Mrs. Noble Beall, Silver City, auditor. Mrs. Wilson was elected state chairman of the past presidents' assembly.

Clarence Gustlin, pianist and opera lecturer, presided over the convention and gave Cadman's A Witch of Salem, with the assistance of Mrs. C. R. Adamson, who sang the rôle of Claris as a special feature of the program.

Student contests, junior club activities, public school music, music of the church, home music groups, a past presidents' breakfast, a junior luncheon, and a banquet were leading events.

MUSIC IN NORTH DAKOTA

WILLISTON, N. D., April 25.—The Schubert Club of Williston, having six women and six men members, gave a program recently which featured The Legend of Nakootchee and a group of Cadman's songs. The Thursday Musical, a women's club, presented a Schubert concert in which each member offered a vocal or instrumental example of the composer's work. The ladies' choir of the First Lutheran Church recently gave a miscellaneous concert, assisted by a male quartet, to a capacity audience.

A. M.

Marine Forces Give Concert

Washington Composers Are Represented

WASHINGTON, May 16.—The United States Marine Band Orchestra, under the leadership of Taylor Branson, gave a program devoted to works by Washington composers on May 2.

The opening and the closing numbers were by Arthur Tregina, retired member of the Marine Band, whose fine orchestral training was shown in his Mountains of the North. Edward C. Potter and R. Deane Shure, members of the Washington Composers' Club received attention. Excerpts from Mr. Potter's music drama Ishtar were offered with Elvina Neal Rowe singing the soprano part of Ishtar and John L. Mitchell assigned to the tenor rôle of Belshazzar. The tone poem Grief and Sacred Sepulchre were the works of Mr. Shure which had a place on the list. Capt. Wm. H. Santelmann, retired, was represented by his waltz suite The Debutante. The program closed with the Marines' hymn, The Halls of Montezuma, and The Star-Spangled Banner.

Interstate Chorus

The Interstate Male Chorus, conducted by Clyde B. Aitchison, gave the fourth concert of its eighth season in Memorial Continental Hall on April 24, when Clifton A. Woodrum, baritone, Congressman from Virginia, was the soloist. In addition to a group of solos Mr. Woodrum sang, with the chorus, Dudley Buck's Paul Revere's Ride. Ross Farrar, tenor, also had a solo part in this number.

The Club sang, for the first time, Mr. Aitchison's arrangement of Tom Moore's poem When Twilight Dews are Falling Soft, which he has dedicated to the Club. John Auer, 'cellist, and Wilbur G. Kiefer, chime player of the Marine Band, contributed obligato. Robert L. Feuerstein was at the piano for the chorus. Francis Thorne accompanied the soloist.

The Rubinstein Club, an organization of some eighty women's voices, gave the third and last of its concerts for the season in the New Willard Hotel ballroom on May 1. Under the direction of Claude Robeson, the Club delighted an invited audience. Giuseppe Martino-Rossi was the guest soloist. He was applauded for his singing of Italian art songs, an operatic aria, and folk songs of Italy.

Ted Crum, twelve years old and a piano student of the Frances Gutelius Studios, won the Capitol district contest of the Federation of Music Clubs conducted by the Virginia Federation at Danville, Va., April 30.

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Further information from the Secretary, 157 East 74th Street, New York

MUSIC WEEK IN INDIANA

By H. E. HALL

FAIRLAND, IND., May 23.—Music Week has been widely celebrated in this state.

In Bloomington, the Indiana University Music School took precedence in the observance, with Dean B. Winfred Merrill as chairman for the district. Elaborate services were held in First Presbyterian, Baptist, Christian, United Presbyterian and First Methodist churches, and the University Orchestra played a Schubert program in memory of the master's centenary. A feature of the opening day was the broadcasting of high school glee clubs and orchestral programs over WKBF.

On the evening of May 7 a demonstration of grade school music was held under direction of Annetta Lowe, supervisor. The following evening Martinsville and Bloomington high school bands united in a joint concert in Bloomington. Merza Browdeus, harpist accompanied Sara Jane Baker, Martinsville, in a vocal number, and the bands played five numbers. Duncan Miller Sullivan, Indiana, was a performer, and an ensemble was made up of orchestras and bands. The directors were Fred Sharp and Mr. Crigler.

The Bloomington City Band, Harry Crigler, director, gave a program, which included a saxophone quintet by Messrs. Fuson, Thomas, Hermann, Rose, Koentz and Buzbee.

Thursday night pupils of Junior High, directed by Mrs. Avonelle Dixon, gave the operetta, Bells of Barcelona. Friday evening brought a reciprocal concert by joint orchestra and band forces at Martinsville with Hazel Kelso and D. Miller as directors. Saturday afternoon a demonstration of the Meissner Method of piano class instruction was

to be held, and students of St. Charles School were to give a musical on Sunday afternoon.

Shelbyville

Shelbyville's observance was memorable not only for the community and public school interest aroused, but because Ann Kaufman, a Shelbyville singer, made her home-coming debut. The week's first half was given over to numerous events in connection with her return, committees of citizens headed by Mayor Emmert, giving her an official welcome. Miss Kaufman was announced to give a concert in Indianapolis on May 13, when one hundred automobiles were to be used by the delegation from Shelbyville to hear her. A band was to play in the public square the afternoon prior to the triumphal departure. Shelbyville reservations for Indianapolis seats have totaled one thousand.

Taking part in the week's celebration were Mrs. R. J. Edwards, the Music Study Club; the First Methodist Episcopal Choir, with Nora Jones as soloist; Edward H. Holloway, H. F. Barnard, Harry W. Smith, Mrs. Smith, Rena Van Cleve, Martha Barbara McFadden; a vocal quartet made up of Mrs. G. R. Chaffee and H. T. McCullough, G. R. Chaffee and Raymond H. Winton; John Duffy, Raymond H. Winton.

Marion

Events of various kinds were featured at Marion, and at other points, including Bluffton, through the co-operation and interest of Alma Patton, chairman of chamber music for the Indiana

Federation of Music Clubs. Miss Patton directed the Federation's hour of music from WKBF in the Capitol on May 6. The first five numbers were by the Bluffton Junior Musical pupils of Miss Patton; the three remaining numbers by the Violin Choir of Marion.

Ladoga

The Ladoga Music Study Club, affiliated with the Indiana Federation of Music Clubs, included among its activities a poster contest, the contestants to be pupils of the three federated high school music groups which it supports. Mary Louise Clark of New Ross won the money prize. In addition to the 32 posters, the club displayed Music Week posters borrowed from the Indiana University extension division, together with books from the library. The Club also gave two concerts, arranged several community "sings" and sang at the homes of "shut-ins."

The Club is indebted to the hearty co-operation of Mrs. Douglas D. Nye, wife of the Indiana University instructor in the voice department, who is chairman of the state federation's library extension division. A feature was the presentation by the Glee Club of The Windmills of Holland. Another event was the free public concert by professional musicians of the community. George K. Jackson, superintendent of the Ladoga schools, was an enthusiastic sponsor of the events.

Connersville

The annual May Festival at Connersville was a feature of Music Week. The Stillman-Kelly Male Chorus, as-

sisted by Caroline Gauld, contralto, gave the initial program. The Chaminate and Glee clubs of Senior High School presented a miscellaneous program. Francis James, director of the Fort Wayne School of Art, lectured, and the final programs were presented by 500 school children, appearing in two operettas.

BAMMAN MOVES NEW YORK OFFICE

Catharine A. Bamman, New York concert manager, announces the removal of her office after June 1 to the Hotel Roosevelt, where she will be established in Room H on the executive floor. This move is dictated by the fact that Miss Bamman's business is largely one of drawing rooms and women's organizations. She says "I like my steel and concrete carpeted, and I think they do,—also I have found very few men who are averse to it." From June to October, Miss Bamman will be in her New York office only on Mondays and Fridays, or, by appointment. Work during this time is carried on in her summer office at Plainfield, N. J., to which address all telegrams should be sent.

FOUR GIFT CONCERTS

The Kaltenborn Symphony Orchestra, conducted by Franz Kaltenborn, will give on May 30 the first of four concerts presented to the city of New York by George W. and Walter W. Naumburg in memory of their father, who was the donor of the Central Park bandstand.

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SPARTANBURG HOLDS ANNUAL FESTIVAL

By RUSSELL WHITE

SPARTANBURG, S. C., May 23.—The Spartanburg Music Festival, held on May 15 and 16 in the auditorium of the Converse College of Music, opened with a matinee concert by the Children's Chorus conducted by Mrs. B. L. Blackwell. Adding to the success of the occasion was the New York Festival Orchestra under the baton of George Barrère, and Wilbur Evans, bass soloist.

The children's choir showed what surprisingly fine results can be obtained from 500 young voices when they have been trained with the exceptional ability that was seen in this case. Very effective was the children's singing of MacDowell's To a Wild Rose, in which the pure quality of their voices was especially appealing.

Smooth and resonant tone marked Mr. Evans singing of an aria from The Magic Flute.

In the evening interest centered in the Converse College Choral Society, which numbers 300 and is conducted by Wilson P. Price. A leader of outstanding capability, Mr. Price is a musician of untiring zeal and has the gift of inspiring his forces to a realization of their highest ideals. Fine work was done in all the choral numbers, Deems Taylor's The Chambered Nautilus, the coronation scene from Boris Godounoff and Borodin's Polovetzian Dances and Chorus from Prince Igor.

Assisting artists were Olive Marshall, soprano; Grace Leslie, contralto; Paul Althouse, tenor and Fred Patton, bass. They were heard in a brilliant performance of the quartet from Rigoletto, and Mr. Althouse gave an expressive interpretation of O Paradiso from L'Africaine.

The program for Wednesday afternoon was sustained by the New York Festival Orchestra, George Barrère, conductor; Agnes Davis, soprano; and the Spartanburg Male Chorus of seventy-five, introduced and conducted by Wilson P. Price as a new feature in Spartanburg Festival concerts. John Peel by Andrews, one of a group of three unaccompanied numbers sung by the men, drew forth a spontaneous applause requiring a second rendition. Beethoven's Hallelujah Chorus from the Mount of Olives, brought out qualities that spelled success for this new chorus.

Miss Davis sang Voi lo sapete from Cavalleria Rusticana in an artistic manner that brought her much applause. Encores were also demanded after her second group.

The last concert of the series, given on Wednesday, was called artists' night, but might have been styled "encore" night. Enthusiasm ran high when such performers as Florence Austral, John Amadio, Richard Crooks and the Male Chorus appeared. Miss Austral was first heard in Ocean, Thou Mighty Monster, from Oberon, which she sang with sweeping vigor and power. Mr. Crooks received an exceedingly cordial welcome, and claimed fine regard for his interpretation of O Paradiso from L'Africaine. Remarkable virtuosity was displayed in the flute playing of Mr. Amadio, whose rendition of Chopin's Minute Waltz was much applauded.

The Spartanburg Male Chorus contributed the Miserere from Il Trovatore, with the assistance of Miss Austral and Mr. Crooks. Kramer's Hymn to the Madonna and The Omnipotence by Schubert-Liszt were also sung. The accompaniments of the New York Festival Orchestra under Mr. Barrère's baton left nothing to be desired. Admirable work in this connection was likewise done by Mary Bell, pianist, and N. Irving Hyatt at the organ. Among the orchestral numbers were Griffes' The White Peacock and The Entrance of the Little Fauns by Pierné.

Just whether it is a matter of serious erudition or a matter of love for music which is the motive power back of the yearly Spartanburg Music Festival we do not propose to say, but Spartanburg people are living up to their musical traditions, the Festival having been upheld now for over thirty-three years. It ought to be sufficient to say that at no other previous Festival season have the townspeople of Spartanburg and those from distant points in the state come in greater numbers, many to claim their regular seats, to enjoy great music.



CARLOS CHAVEZ, COMPOSER OF MEXICAN BIRTH, WHOSE MUSIC HAS BEEN FAVORABLY RECEIVED AT RECENT CONCERTS

Those who know the inner workings of a profession trying to rise through the well-nigh overwhelming materialism of these present times, often question prospects for the success of such an undertaking as the Spartanburg Spring Festival. Just a little bit of pessimistic optimism seems to invade our dreams momentarily when considering the several factors needed for the success of a series of choral concerts involving the engagement of the New York Symphony Orchestra, nine assisting artists of highest rank, and the training of a children's chorus of 500, besides the regular adult chorus of 300.

What is meant might be made clear by looking for a moment upon the material side of the matter rather than upon the aesthetic, moral or cultural side of it, since every project, whether by nature it be spiritual or material, must have material support for its backbone. Materially a music festival is like any other business enterprise and therefore requires a study of those conditions which encircle it, not only once at the beginning of the venture, but at every season thereafter. Local conditions may change quite rapidly these days, and any artistic enterprise always stands a chance of becoming a liability to its sponsors. One cannot feel about a music festival as he does about a stone house—that once built, it always will stand—because of the very nature of its purpose. The festival requires certain active forces in a community to keep it alive from year to year, and each yearly survival is a greater and greater compliment to those who continue to support it. It is probably the most outstanding proof of sincerity of interest.

A Brief History

The Spartanburg Music Festival, having now survived its thirty-third season, seems to have grown to be the pride and need of the public. To relate briefly a history of the Festival: in the autumn of 1894 a group of music lovers,

with a number of Converse College students, organized under the direction of Dr. Ralph Peters to sing together for mutual pleasure and instruction. This movement resulted in the Converse College Choral Society which was definitely organized for an initial May festival held on May 22, 23, 24, 1895. The universal pleasure experienced, and the support of enthusiastic audiences led to a similar series of concerts the two following years. The fourth festival was known as the South Atlantic States Music Festival for which an orchestra was engaged. At the fifth festival the number of concerts was increased to five with the inauguration of artist night and the symphony matinee. Nine artists were engaged, including a Metropolitan Opera baritone. The festival concerts continued annually until the United States entered the World War, when for two years everyone became absorbed in other matters. In 1920 the twenty-fourth festival counteracted any doubt as to whether it was still "alive," for it offered then a series of concerts and a group of famous artists which had never before quite been equalled. Spartanburg should indeed be proud to celebrate once more the long and vigorous life of one of the greatest musical events of the Southland.

Three of the principal factors necessary to the life and growth of a music festival are the material or financial support, a first-class musical director, and assisting artists of national and international reputation. Spartanburg has indeed been fortunate in the past in these respects as she also is this present season. Mr. Price, director of the festival, has received the sincere admiration of the many who recognize in him a genuine broadly-trained musician, and also one who possesses a knowledge of that psychology which brings out the best in his choral members.

IS NOW CONCERT MASTER

LOS ANGELES, May 23.—Henry Svedrofsky, a member of the Los Angeles Philharmonic Orchestra since its inception and for eight years assistant concertmaster, has been appointed concertmaster for next season. Before coming to Los Angeles, Mr. Svedrofsky was engaged in concert work in New York. He is a graduate of the Vienna Conservatory, where he held a scholarship for four years, winning the gold medal upon graduation. Mr. Svedrofsky has been acting concertmaster of the Philharmonic since the departure of Alfred Megerlin two months ago.

H. D. C.

YOUNG ARTISTS TO MARRY

CLEVELAND, May 23.—Judge John Camden Martin and Mrs. Martin, of Lincoln, Neb., announce the engagement of their daughter Christina Jean, to Edward A. Buck, son of Mr. and Mrs. Frederick Buck, of Cincinnati, Ohio. Both young musicians are members of the faculty of the Cleveland Institute of Music. Miss Martin teaches in the piano department. Mr. Buck, formerly of the Cincinnati Symphony Orchestra, under Eugene Ysaye, joined the cello department last autumn.

ORGANIST'S JUBILEE

BETHLEHEM, PA., May 23.—I. H. Bartholomew has completed twenty-five years service as organist of Holy Trinity Lutheran Church, and has been presented with purses of silver and gold from the choir and congregation in celebration thereof. An anniversary service and a testimonial dinner were also held in his honor. In addition to his duties in this city, Mr. Bartholomew is director of music in Elkins Park High Schools, near Philadelphia.



OSCAR ZIEGLER

"Some American Music"

Excerpts from an article written in the Christian Science Monitor, May 5, 1928, by Winthrop P. Tryon:

... Presenting works by Gottschalk, Foote, Bauer, Withorne, Powell, Ives, Hanson, Cowell and Copland, he (ZIEGLER) displayed the same conviction and the same charm, too, that he has when playing pieces from the familiar European repertory. . . . By sheer insight and enthusiasm, he made these composers seem the equals of any others, no matter what their nationality and no matter what their period, who have written things for the piano forms.

... ZIEGLER has technique with the best of them; and applying it in his imaginative and persuasive way to studies like the Negro Elegy by Powell or 'The Alcotts' by Ives, he produced two pictures of American civilization of an impressive and memorable sort. . . .

... What other pianist enrolled with a New York manager would show the skill of ZIEGLER for fetching to realization Ives' portrait of the Alcott family, I am at a loss to say. . . .

Soloist at Salzburg Festival (Austria) 1928

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Ed Wynn Tells How He Conducted

By HYMAN SANDOW

"THE first time in my theatrical career that I ever turned my back on an audience was when I conducted the orchestra of this show for one number on the opening night," said Ed Wynn, the comedian who is affectionately nicknamed "The Perfect Fool," after one of his successes of that name, and who is now starring in New York in the musical comedy, "Manhattan Mary."

"If I ever take up orchestra conducting as a regular thing," he continued, "I'll have the members of the orchestra sit with their backs to the audience so that I can conduct facing it. But I hardly think I'll ever become the conductor of an orchestra, not even if Toscanini urged me to do so. Why? Well, if I ever do take up any sort of conducting, I intend to become a street car conductor. There's more money in it."

We were chatting in his dressing-room at the Apollo Theatre as he was putting on his make-up and ludicrous costume before a recent matinee. One wall of the narrow, rectangular dressing-room is half covered with caricatures of Ed Wynn, signed by various artists. A handsome photograph of Governor Al Smith bearing his signature stands next to another of Ed Wynn's eleven-year-old son, Keenan, endorsed "to the best dady in the whole world."

Conducts in All Keys

"Do you ever have any trouble with the various keys while conducting?" I asked.

"Not any to speak of, but I do prefer flats to sharps. In fact, if I have the right key, I can play in any flat."

"There's really no reason that I know of why I shouldn't make a good conductor, if I ever made up my mind to become one. You see, the trouble is that I take most things in life except my weight too lightly. The only thing I ever get completely serious about is my comedy. Why shouldn't I? Making people laugh is my business."

While we talked, Ed Wynn gradually assumed the costume which symbolizes in its very ludicrousness the inimitable artistry of his comedy. A derby several sizes too small, an expansive red apron, a multi-colored bow-tie, a waiter's waistcoat and baggy trousers of awkward size, shape, and fit, and a pair of shabby rubber sneakers combine to produce a costume that is in harmony with his highly individual comic mannerisms. His funny jerk of the wrist and limp wave of the hand, his natural lisp and unconcerned air can't be copied. They are as much his own as his name.

Once Sold Hats

Before starting the gradual ascent of the theatrical ladder to fame as a comedian, Ed Wynn was the son of a respected Philadelphia manufacturer of millinery, and his name was Edwin Leopold. After enrolling at the University of Pennsylvania, he suddenly ran away from home to play minor tragedy rôles in a travelling repertoire company. He soon realized tragedy was not his forte, returned home, and went on the road to sell his father's



ED WYNN, AS SEEN THROUGH A
CARICATURIST'S OPERA GLASSES

hats. He sold them readily enough, not so much because they were good hats or because he was a clever salesman, but because he told jokes and funny stories with such brilliance that he quickly became popular in every store he visited.

"How did you get the name Ed Wynn?" I questioned.

"When I was beginning to attract notice as a stage comedian," he explained, "Leopold of Belgium was competing with my name for newspaper space. So I split up my first name and ever since have been known by my stage name, Ed Wynn."

"We are talking a moment ago about my being an orchestra conductor, weren't we? If I should join that exclusive company, I'd have my bâton made of a special wood. Not cherrywood, nor rosewood. But Hollywood."

"In addition to the bâton, I'd make use of a system of red and green lights, like a traffic system, to signal the musicians when to go ahead playing and when to stop. The tympanist, for example, does altogether too little in most orchestras. He's hidden in back of his drums, and the conductor, not being able to see him, forgets he's there. To prevent my forgetting, I'd keep a green light turned in his direction all through the performance so he'd have to keep hammering at his drums without a stop. I wouldn't want any lazy tympanist in my orchestra."

Plays Many Instruments

Mr. Wynn's acquaintance with musical instruments embraces the piano, violin, saxophone, mandolin, cello, banjo, clarinet, drums, and cornet. He can play them all well enough to qualify easily with any one of them as a member of a musical comedy orchestra. Some day he expects to write an act for himself for one of his shows, during which he will perform on all these instruments and any others that he has learned to play in the meantime.

The comedian has already written 180 songs and the music, books, and lyrics for his musical comedy successes, The Grab Bag, The Perfect Fool and Ed Wynn's Carnival, all of which he likewise staged and produced.

"I gave up writing the music for my

own shows," he confessed, "because it was too much work, and I realized that someone else could doubtless do better than I. I have an idea that much was excused in the music I composed because I wrote it."

"We're getting too serious," he suddenly declared. "Did you ever hear the joke about the Irishman? ... wait, now, this one is different."

"This Irishman, whom we'll call Chauncey, once attended a musical show, and for the first time in his life saw an orchestra in action. The antics of the trombone player while manipulating his shiny instrument caught his eye, and he stared at him all through the first part of the show."

"When the intermission came, he somehow managed to get into the empty orchestra pit and examined the trombone. He was still fooling around with it when the trombone-player returned. The musician nearly fainted when he saw what Chauncey had done to the trombone."

"Hey! What you been doing?" he shouted.

"Easy, man," calmly answered Chauncey. "I been watchin' you fer over'n hour tryin' to pull this here thing apart. Well, I done it in less'n five minutes!"

We were interrupted by the delivery of several letters for Mr. Wynn. One of them, written by a young Englishman visiting here, expressed his pleasure on seeing Ed Wynn's performance the previous night. It read in part:

"I am writing to thank you for one of the merriest evenings I have ever spent in the theatre. There's enough humor in Manhattan Mary to keep six English musical comedies going for a year each."

"The Perfect Fool's" ever-present cigar was now tilted upward at a particularly sharp angle, for the letter had naturally pleased him.

Violin Caught Fire

After commenting for a moment about the letter, he said:

"I used to play popular jazz on the violin a great deal until recently, but the songs finally became so hot that every time I played one, I burned the bridge off my violin."

I asked Mr. Wynn if he ever played anything but jazz on his violin.

"Yes, one of my greatest favorites was Goldberg's Melody in F. . . ."

"You mean Rubinstein's, don't you?" I interrupted.

"No difference," he answered, "I know both boys. They were in one of my shows on the road."

"In the days when I was a violinist, I once was so terrible a player that the head usher in a theatre in Sioux City threw one of his shoes at me. It was just my size, I discovered, so the next night I played the same number and got the other shoe."

"I've never been able to understand why some musicians trouble to play 'cellos and double basses instead of being content with violins. Look at the most successful boys in the violin-playing business—Kreisler, Heifetz, this youngster Yehudi Menuhin—they all play violins, don't they? And think of the money they make at every performance! Since a little violin can be such a good investment, why bother with a big one?"

"Restaurant scene in five minutes, Mr. Wynn," said a call boy at the door.

"Got to work now," Ed Wynn said, as he rose and put out his cigar. "That's my last cigar till intermission. You know why I smoke so many? Music, they say, can soothe the savage beast. I get a whole band with every cigar."

"The Perfect Fool" walked out of his dressing-room into the wings back-stage to await his cue.

Coolidge May Attend Fest

Expresses Interest In Milwaukee Event

MILWAUKEE, May 23.—President Coolidge has been invited to attend the sessions of the Sängerbund of the Northwest from June 14 to 16 in the Auditorium, and replied to Victor Berger, Milwaukee Socialistic congressman, as follows:

"Mr. Berger:

"Your cordial invitation to attend the Northwestern Sängerbund on June 14 to be held in Milwaukee, has been received.

"My movements at that time are very uncertain, but it would be a great pleasure to Mrs. Coolidge and to me if we could find a way to be present. I know of the excellent musical qualities of this organization and the deep interest that the American people of German descent take in it. I know it will be a most interesting and successful occasion and I should be delighted if circumstances would permit us to attend. I shall keep your invitation for future consideration."

Flag Day Address

Mr. Berger has been informed that the President's coming to Milwaukee to attend the sängerbund depends largely on the state of health of Mrs. Coolidge's mother—Mrs. Goodhue. From other sources it has been intimated that Mr. Coolidge would not be adverse to delivering his annual June 14 Flag Day address in Milwaukee.

The management of the Sängerbund is jubilant at the turn of events, as the presence of the President would make the Sängerbund an event of great national importance.

The scope of the big festival is growing daily. Reservations are steadily being received from large delegations coming from various parts of the country to sing or to listen. Chicago leads the field so far with more than 2,000 singers registered. Kansas City ranks second with more than 600 singers, of whom the city's women's chorus will constitute 300. Peoria will send 300; and other large cities with delegations include Omaha, Indianapolis, Davenport, Des Moines, Moline, Rock Island, South Bend, Minneapolis, St. Paul, La Crosse, and Winona.

Will Bring Families

Governors of the seven states included in the Sängerbund district have been invited to attend, and acceptances are expected from all of them to be present on June 15, Governors' Day, the second day of the festival. The states which will take part in the festival are Wisconsin, Illinois, Indiana, Iowa, Minnesota, Nebraska and Missouri.

Baron von Prittwitz, German Ambassador to the United States, will be guest of honor on Saturday, June 16, which will be designated as Ambassador's Day.

Fervish work is being done to perfect the big reception chorus of Milwaukee, which will welcome the visiting singers with a special concert. William Boeppler of Chicago will direct the mixed choir, and Otto Singenberger, formerly of Milwaukee, now of Mundelein, Ill., who led the massive choruses at the Eucharistic Congress in Chicago, will conduct the male chorus.

The guarantee fund to finance the five concerts is now close to the \$50,000 mark. Carl Herzfeld, one of the large department store owners of the city and chairman of this committee, plans to bring the total to at least \$75,000. While the festival may be largely self-supporting, judging from heavy ticket sales, it is planned to have ample funds ready to pay every dollar of the cost without reliance on the box office.

C. O. SKINROOD.

CLUBS OF VIRGINIA HOLD CONVENTION IN DANVILLE

DANVILLE, VA., May 23.—An all-state chorus and the first college choral contest held in Virginia were features of the Virginia Federation of Music Clubs' ninth annual convention and first choral festival, celebrated in this city from April 30 to May 3 under the direction of the president, Mrs. John P. Buchanan of Marion. Some 400 delegates and visitors attended.

Mrs. Buchanan was re-elected to office. Elections for other offices resulted as follows: Florence Baird Bradford, first vice-president; Margaret Miller, Harrisonburg, second vice-president; Mrs. C. C. Lincoln, Jr., Marion, corresponding secretary; Eva Taylor Eppes, Fredericksburg, recording secretary; Mrs. W. T. Pase, Sr., Franklin, treasurer; Mrs. W. E. Price, Meredithville, auditor.

Invited to Richmond

Six women's college choruses took part in the contest for a silver cup, the judge being Dr. T. Tertius Noble of New York. Hollins College won, and was invited to Richmond by the News Leader to sing at a concert in the Mosque the following evening, when five men's college choruses contested for a New Leader cup. As the Hollins choir was unable to accept this invitation, the winner of second place, Fredericksburg State Teachers' College Chorus, directed by Eva Taylor Eppes, was asked to appear on the Richmond program.

Prominent among the events were a concert by Riverside and Dan River Coast Artillery Band; an organ recital by F. Flaxington Harker, dean of the Virginia Chapter, A. G. O., assisted by Mrs. Lucy K. Wood, soprano, Norfolk; a recital by Helen Beele, pianist, Roanoke; a program of compositions by George Harris, Richmond; an organ recital by Dr. T. Tertius Noble, New York; a program by Louise Stallings, soprano, New York, assisted by Marion Carley, pianist; a recital by Winston Wilkinson, violinist, University of Virginia.

Native Composers Compete

In the first prize competition for Virginia composers, the first prize of \$100 was awarded to Annabel Morris Buchanan, president of the Federation, who presented the money to the Federation. Virginia compositions were featured throughout the convention. Dr. Noble played one of Flaxington Harker's works, and several were used in the Harker recital program. Winston Wilkinson played numbers by Haesche, Diza Guigon of Richmond, and John Powell's Sonata Virginianesque. Louise Stallings sang a group of Virginia compositions, including numbers by Leslie Loth, Flaxington Harker, Mrs. Buchanan, George Harris and John Powell, adding an encore, "My Candle," by Mrs. Buchanan. An informal program of compositions by Virginians was also given at the Virginia composers' banquet.

A public school concert was given by over 500 Danville children, under the direction of Helen Robertson, supervisor, when interpretative dancing was done by pupils of Gertrude Kalisch.

Addresses were made by Vera Bull

Hull, National Music League; Mrs. E. J. Ottoway, second vice-president, National Federation, Port Huron, Mich.; Dr. T. Tertius Noble, New York; Cora Cox Lucas, South Atlantic District president, N. F. M. C., Greensboro, N. C.; Mrs. J. Norman Wills, junior choral chairman, N. F. M. C., Greensboro; Mrs. Sydney F. Small, Capitol chairman, president, N. F. M. C., Roanoke, Va.; Mrs. Buchanan, Dr. Hubert Po-teat, Wakeforest College, N. C.; Elmer Hoelzle, director of Station, W. R. V. A., Richmond, Va.

Among the highlights of the convention were the state and capitol district junior contests and state hymn-singing contests. In the home music contest, families of Mrs. Peery and Mrs. John P. Saul, Jr., both of Salem, tied for first honors.

A church music luncheon was held with Mrs. Harrison Robertson, president of the hostess club, Danville, presiding. Frances Calvert Thompson, first vice-president of the V. F. M. C., presided at the extension luncheon, and Mrs. Claude L. Guerrent, publicity chairman, at a similar function held by her department.

The closing event of the convention was the singing of an all-state chorus under Dr. Noble, when all the contesting choirs and other choral units came together for a massed performance, with special numbers by different choruses. The choral contest was under the direction of Erich Rath, director of Hollins College Chorus.

Arranging For Bayreuth Opera

Judson To Represent Festival Group

For the benefit of music-lovers who plan to attend the Bayreuth Festival, Concert Management Arthur Judson has arranged with the Festival Association to receive orders for tickets for the performances, it is announced. Six operas will be given this summer: Tristan and Isolde, Parsifal, and the Ring Cycle. Orders are received by George Leyden Colledge, Concert Management Arthur Judson, Steinway Building, 113 West Fifty-seventh Street, New York.

The schedule of operas is as follows:

July 19, Tristan und Isolde; July 20, Parsifal; July 22, Das Rheingold; July 23, Die Walküre; July 24, Siegfried; July 26, Götterdämmerung; July 28, Tristan und Isolde; July 29, Parsifal; Aug. 1, Das Rheingold; Aug. 2, Die Walküre; Aug. 3, Siegfried; Aug. 5, Götterdämmerung; Aug. 6, Tristan und Isolde; Aug. 7, Parsifal; Aug. 9, Parsifal; Aug. 10, Tristan und Isolde; Aug. 12, Das Rheingold; Aug. 13, Die Walküre; Aug. 14, Siegfried; Aug. 16, Götterdämmerung; Aug. 18, Tristan und Isolde; Aug. 19, Parsifal.

SPAIN INVITES ARMY BAND

WASHINGTON, May 16.—The War Department has received an invitation from the Spanish government to send the United States Army Band to the International Exposition soon to be held at Seville.

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SIX THOUSAND COMPETE
IN VANCOUVER

VANCOUVER, B. C., May 23.—Six thousand musicians competed in choral, orchestral, solo vocal and solo instrumental classes in the sixth annual British Columbia Musical Festival, which ended on May 19 with a concert in the Arena, where a keenly interested audience of 4000 assembled. There were 889 entries, compared to 380 in the first year of the festival. At the closing concert the Jackson Hanby cup, awarded to the winner in the gold medalist vocal solo class for women, was won by Mrs. Leonard Dawes of Vancouver. Another feature of the program was the competition of day school choirs for the Lieutenant-Governor's shield, won by the Lord Nelson school, with Miss M. Allen as conductor. Adjudicators were Hugh Robertson, Miss Cave-Browne-Cave, J. Peebles Conn, Dr. Edward C. Bairstow, and Margaret E. A. Crawford of Seattle.

A. W. L.

BRANSCOMBE WORKS HEARD

In connection with the Peace Week program, under the auspices of the League of Nations, given at the John Wanamaker Auditorium, on May 15, Gena Branscombe, American composer, was represented with a group of three numbers. The numbers included the prologue from *The Bells of Circumstance*, *I Bring You Heartease* and an aria from *Pilgrims of Destiny*. The soloist was George Brandt, with the composer at the piano and J. Thurston Noe at the organ.

Book on Theodore Thomas Wins
Pulitzer Prize

THE prize of \$1000 for "the best American biography teaching patriotic and unselfish services to the people" was awarded to Charles Edward Russell for his book *The American Orchestra and Theodore Thomas*. Mr. Russell was born in Davenport, Iowa, on Sept. 25, 1860. After graduating from St. Johnsbury (Vt.) Academy, he engaged in newspaper work, eventually becoming in turn city editor of the *New York World*, managing editor of the *New York American* and publisher of the *Chicago American*. He then entered on a political career, running for Governor of New York, in 1910 and 1912, for Mayor of New York in 1913, and for United States Senator in 1914, always on a Socialistic ticket. He has been a proficient contributor to magazines and a lecturer on sociology and literature. His prize-winning biography is the nineteenth volume he has published in the course of his career.

The book was published last fall by Doubleday, Page & Co. Mr. Russell, who was an intimate friend of the late Theodore Thomas, has drawn on his memories and the available published material, producing a survey of the American orchestral movement that is unsurpassed in its scope.

BETTY TILLOTSON

Presents

ISABELLE BURNADA

CANADIAN CONTRALTO

ORIGINAL PRESS NOTICES

THE CANADIAN GAZETTE (London, England)

The song recital given by Isabelle Burnada at the Aeolian Hall last Friday night represented her first appearance before a London audience.

A mezzo-soprano of exceptionally wide range, she is a singer of much charm and individuality, and interpreted with distinction the many exacting items of her varied programme.

She received an enthusiastic reception from a crowded house.

SUNDAY TIMES (London, England)

Isabelle Burnada, a truly great contralto, showed ability in realizing moods, dreamy or dramatic. She preserved to a gratifying degree the unity in diversity of Schubert's "Erlkonig," the flitting lyrical character of Chausson's "Les Berceaux," the swaying serenity of Faure's "Les Berceaux."

She is a singer to claim and hold the attention.

THE TIMES (London, England)

There were dramatic qualities in the singing of Isabelle Burnada that held the attention. She took a firm and broad view of the "Erlkonig," kept up the pace and made one feel the power of music. "Doppelganger" was also read as a whole and had its climax. She has ideas as to interpretation.

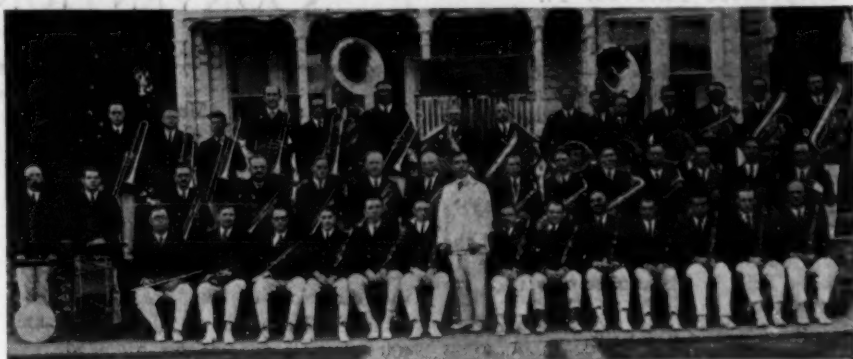
Owing to her sensational Debut in London, Miss Burnada was presented at Court on May 9th

BETTY TILLOTSON, Concert Direction

935 Madison Avenue
NEW YORK CITY

MUSIC WEEK IN SANTA ANA

By RUTH ANDREWS



SANTA ANA MUNICIPAL BAND, D. C. CIANFONI, DIRECTOR

SANTA ANA, CAL., May 23.—Cooperation on the part of local musical organizations, artists, clubs, civic groups, churches and schools with Santa Ana branch of the National Music Week Committee, of which Harry Hansen is chairman, resulted in a remarkably successful celebration of the national movement. Over 12,000 people heard elaborate daily and nightly programs in the Auditorium, in churches, clubs and many civic centers. Hundreds were turned away from the Auditorium every night.

Opening Music Week on Sunday, May 6, soloists from local churches with choir of sixty-five, offered Mendelssohn's *Elijah*, directed by Hulda Dietz, in the First Methodist Episcopal Church. On May 7, the music departments of Santa Ana High School and Junior College, with a chorus of over 100, presented *H.M.S. Pinafore*, directed by Myrtle Martin, in the Auditorium.

Symphonic Program

The Santa Ana Philharmonic Society, having sixty members and conducted by D. C. Cianfoni, presented a stimulating symphonic concert on May 8. The demands of the overture to Mozart's *Magic Flute* were met unerringly. Outstanding also was Rimsky-Korsakoff's brilliant *Capriccio Espagnole*. Solo numbers with orchestral accompaniment included de Bériot's *Fantasia Scène de Ballet*, and the *Capriccio Brillante* of Mendelssohn. Strauss' *Blue Danube Waltz* was a favorite item, and excellent ensembles by the Santa Ana Cantando Club, a male chorus of sixty, with Leon Eckles as director, lent pleasing variety.

On May 9, the music departments of high schools presented an ensemble pro-

gram, with the first act of *Pagliacci* offered by the Euterpean Trio as an additional feature.

The Santa Ana Band, also directed by Mr. Cianfoni, known throughout California as a superior organization because of its symphonic nature and programs, was heard to advantage by a record audience on May 10. Margherita Marsden, mezzo-soprano, who made a successful operatic debut in Milan, Italy, last May, and who made an extensive European tour, was effective in *O Mio Fernando*, from *La Favorita*, accompanied by the Band. The presentation of Saint-Saëns' concerto in G minor was well appreciated, and Friedman's Slavonic Rhapsody was a powerful closing number.

May 11 was marked by a vividly picturesque program of typical Spanish music and dancing, including selections from *Carmen*.

Given with Manuela Budrow, soprano, and Robert Bradford, baritone. Also taking part was the popular Harmonica Band from Los Angeles Play-ground Department. Theatres gave special Music Week programs on May 12, with Mr. Cianfoni, assisted by the Ebell Junior Chorus and the Santa Ana Girls' Chorus.

Santa Ana plans continuance of Music Week as an important annual event.

HARRY HANSON,
CHAIRMAN OF THE
MUSIC WEEK COM-
MITTEE

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RAVINIA OPERA IN RETROSPECT

CHICAGO, May 23.—Everyone realizes that opera at Ravinia is happily of the present, and it is generally taken for granted that its future will not be less bright. Ravinia's past is not so often discussed, yet, seen in retrospect, here is a history of exceptional interest.

"In my own mind," says Louis Eckstein, the head of this enterprise, "I often look back with warm affection upon the days when Ravinia was more or less in its infancy. There is no formal history of Ravinia you know—that is, there is no published work in which the various steps taken from past to present have been recorded in narrative form, but there exists what I consider a concrete history of Ravinia Opera, and there it is."

He pointed to the top of his desk where, rising like a pyramid, was a pile of fifteen leather bound volumes.

"There," Mr. Eckstein continued, "is my history of Ravinia. It is not quite complete, for it begins with the season of 1913. This fall, the history of a new season—the seventeenth—will take its place on that pile."

Programs on File

The books to which Mr. Eckstein referred were the bound files of Ravinia programs, so filled with pertinent facts that they make fascinating reading for one who knows something of what it means to create opera of major caliber. Mr. Eckstein selected the volume for 1913 and opened it.

"An interesting event is recorded here," he remarked, "for it was in 1913 that the Chicago Symphony Orchestra was engaged for ten weeks—an engagement which has endured from that day to this. During the first half of the season the orchestra was under the direction of Frederick Stock, and during the latter half Attilio Pirelli occupied the desk. Opera and concerts divided honors that year, with the concerts slightly favored. Concerts had formed the back-bone of the Ravinia seasons which had preceded; but opera was an experiment, and opera as we know it today—well, that was only a dream of what looked like a dim and distant future."

"The orchestra concerts were featured throughout the entire season, while opera was given for only five weeks. But during the first half of that season the orchestral programs were enlivened by the appearance of the Baroness Irmgard Von Rottenthal of Vienne, in classical and character dances. When Mr. Stock turned his baton over to Mr. Pirelli for the latter half of the season's work, the announcement was made that the operatic programs would consist of excerpts from ten operas of the standard repertoire, but the announcement was a little too modest, for fourteen works were given in part before the season came to a close. Lois Ewell, Jennie Dufau, Leonid Samoloff and Louis Kreidler were among the singers heard in those operatic excerpts, and for the final two weeks Ruth St. Denis was engaged to present a series of classical dances in conjunction with the orchestral programs."

Equal Division

"The second season of Ravinia opera and concerts consisted of eight weeks, four of which were devoted to the concerts by the Chicago Symphony Orchestra and four to operatic presentations. The operatic repertoire included eighteen works, and these were given more pretentious performance than had been accorded the excerpts produced the season before. Beatrice La Palme and Ivy Scott were among the new singers engaged, while Mr. Samoloff and Mr. Kreidler returned. And here again we find a link which binds the past with

a member of the Ravinia forces that year, and has not been absent a season since."

"As a feature of the orchestra programs Ruth St. Denis returned, and this time she was not alone, for in her support was Ted Shawn and a company of modern and classical dancers. The rage for ball-room dancing had begun to sweep the country about that time and exhibitions of the latest and most exotic steps were in demand. Two exhibition dancers, Dorothy Dickson and Carl Heisen, exemplified the tango, the maxixe and other newly imported dances. The operatic repertoire for 1914 was virtually the same as that of 1913 except that parts of The Jewels of the Madonna, Mignon and Carmen were added to it and The Secret of Suzanne was given."

"With the advent of 1915, the operatic portion of the program assumed still greater importance. During the first two weeks the orchestra programs were interspersed with modern ball-room dances and this time it was Joan Sawyer and George Harcourt who presented them. The opera season proper began on July 12, with five entire evenings a week dedicated to this art form. Opportunity was thus given for a more adequate presentation of the works undertaken, and there was recruited a company of artists whose reputations had been well established. It was that year that Morgan Kingston, for several seasons one of our leading tenors, made his debut with the Ravinia forces."

"Two debuts of prime importance are recorded in the programs of 1916. They were Mabel Garrison and Orville Harold, the latter of whom remained for several seasons. Another feature of this season was the engagement of Rosina Galli, prima ballerina of the Metropolitan Opera Company. Mme. Galli were added to it and The Secret of these exponents of terpsichorean art appeared on many opera and concert programs, giving a performance which lasted for twenty-five minutes."

Important Changes

"But here you will find a season that brought many changes to Ravinia."

As he said this, Mr. Eckstein opened the program volume of 1917.

"Up to this point," he added, "I feel that the progress of Ravinia had been marked, but 1917 was to take a jump so far in advance of its predecessors that it may be regarded as the key-stone of Ravinia's present artistic success. A company of special character included Edith Mason, Carolina White and Florence Macbeth, the latter of whom returns to Ravinia this year. Gennaro Papi was engaged as conductor, a position he still occupies. The repertoire was more pretentious than ever it had been before."

"Claudia Muzio joined the Ravinia forces in 1918, as did Sophie Braslau. Léon Rothier, who has been a member of the Ravinia coterie ever since, made his debut that year. I well remember the opening of that season. The opera chosen was Aida and Miss Muzio was heard in the title rôle. With the season of 1919 we entered what we may call the modern era of Ravinia Opera."

Notable debuts marked the season of 1919. It was that year that Florence Easton, who is to come back this year after an absence since 1925, made her first appearance at Ravinia, as did Myrna Sharlow, Riccardo Martin and Alice Gentle. An event of special interest marked the opening of the season, when Antonio Scotti was booked to present L'Oracolo. In 1920 Mr. Scotti returned as a guest artist, opening the season as Scarpia in Tosca. This same year Charles Hackett made his Ravinia debut and Edith Mason came back after an absence. Paolo Ananian, Margery Maxwell and Giordano Pal-

trinieri, all of whom are on this season's roster, were debutants during the season of 1920.

The season of 1921 brought many additions to the Ravinia forces. Among the artists heard for the first time that year were Riccardo Stracciari, Marie Sundelius, Anna Fitzu, Frances Peralta, Mario Chamlee and Vittorio Trevisan. The latter two of these will be back for the season of 1928. Miss Macbeth came back to Ravinia in 1921 and Louis Hasselmann became a Ravinia conductor that same year. The Barber of Seville with Mr. Stracciari in the title rôle and Mr. Hackett as Almaviva, opened the season.

Many Debuts Made

Never have more new artists been heard in any one season at Ravinia than made their debuts in 1922. The soprano and contralto debutantes were Claire Dux, Queena Mario, Graziella Pareto, Anne Roselle and Ina Bourskaya, while the male contingent was augmented by Giuseppe Danise, Vicente Ballester, and Adamo Didur. Giacomo Spadoni was added to the list of assistant conductors. Of these artists Miss Bourskaya and Mr. Danise are still on the roster, and Mr. Spadoni is chorus master. The season of 1922 was opened with an elaborate presentation of Boris with Mr. Didur in the title rôle.

The season of 1923 was equally notable for first appearances, as it was then that Elisabeth Rethberg was added to the list of artists, as were also Tito Schipa, Giacomo Lauri-Volpi, Armand Tokatyan, Virgilio Lazzari and Désiré Deffère. Florence Easton, absent for some time, returned and Wilfrid Pelletier joined the conductors. Of these artists, Mme. Rethberg, Miss Easton, Mr. Schipa, Mr. Tokatyan, Mr. Lazzari and Mr. Deffère will be heard again this season and Mr. Pelletier will be among the conductors.

Ravinia progress reached a peak in 1924, for at that time Lucrezia Bori and Giovanni Martinelli were added to the roster. In the opening bill, Cavalleria Rusticana and Pagliacci, the singers were Miss Bori, Mr. Martinelli, Miss Easton, Mr. Danise and Mr. Lauri-Volpi. Mme. Bori and Mr. Martinelli, who were the debut artists that year, have been in the Ravinia roll company ever since and are among those who will be heard this year.

Répertoire Extended

In 1925 artists who had ranked as prime favorites the year before, returned, and Rosa Raisa was added to their number. Mr. Schipa, who had been absent during 1924, came back for the season of 1925, as did Marie Sundelius, who had been away for several years. The repertoire was more extensive than ever it had been before, and the opening performance, L'Amore dei Tre Re, was given with Mme. Bori, Mr. Martinelli, Mr. Danise and Mr. Lazzari in the leading roles. Puccini's Manon Lescaut was added to the list of operas, as were The Masked Ball and La Juive. In that season too, Mme. Raisa made her first appearance on any stage in the name part of Madame Butterfly.

When the first announcement of the season of 1926 was made, it was found that Mme. Rethberg, who had been

absent during 1924 and 1925, was to return, and that Edward Johnson, a tenor who had never been heard at Ravinia, was added to the list. Alice Gentle came back and Luella Melius and José Mojica were newcomers. An interesting chapter of Ravinia history was written during the season, for it marked the addition to the repertoire of La Vida Breve, in which Miss Bori was heard.

Last year was noted for debuts, guest artists and new operas. For one thing, Eckstein gave his patrons a surprise—Yvonne Gall, who will be present during the entire season of 1928, being engaged for a series of guest performances. Mme. Gall appeared in Louise and Thais, neither of which had been considered when the season's plans were originally announced, and in addition to these operas, was heard in others which formed a part of the regular repertoire. Mary Lewis and Marion Talley both appeared as guest artists in 1927 and Julia Claussen was regularly engaged.

A record was established in the fact that sixty-eight operatic performances and twenty-five orchestral concerts were given.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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Maier Appears as Lecturer

*Gives Piano Course in
Kansas City, Mo.*

KANSAS CITY, Mo., May 16.—Guy Maier, pianist and teacher, officiated in the latter capacity at the Horner Institute Kansas City Conservatory, April 26 to May 5. In five lectures, Mr. Maier spoke illuminatingly on various phases of teaching and performing, allowing generous latitude in ways and means of acquiring technic. He decried "methods" and criticized the old custom of practising for hours everyday.

Mu Phi Epsilon Sorority closed a successful series of morning musicals in the President Hotel, April 13, with a Russian program. Colorful costumes were worn by participants, who were Mrs. Allan Taylor, Mrs. R. B. Shofstall, Mrs. H. Lewis Hess, Mrs. George Cowden, Alice Rae Johnson, Mrs. Raymond Havens, Mrs. Robert D. Garver, Mrs. Ralf W. Street, Mrs. Joseph Easley and Mrs. Bert Kimbrell. Mrs. Allan Taylor, Bertha Hornaday and the program committee were praised for the high artistic standards maintained throughout the season.

Gertrude Concannon, pianist, was heard recently in a recital in the President Hotel. Oscar Hederstrom, bass, and Phillip Stevens, pianist, assisted.

BLANCHE LEDERMAN.

CONTINENTAL CHATTER

By R. H. WOLLSTEIN

PARIS, May 12.—In spite of broken bones in his left foot, Mark Hambourg is on his way to play a series of concerts at Harrogate, England. As Mr. Hambourg confined most of his comments to the condition of his foot, he is not widely quotable.

In June, the granddaughter of Baron General Rohn comes to Paris to meet the great-grandniece of Maréchal Ney, for a friendly encounter, and play about town. As you have probably guessed, one of the ladies is Elly Ney. The other is Baroness von Turk-Rohn, of Chicago. Mme. Turk-Rohn, who was educated at the court of Vienna, studied singing with Marchesi, and the art of the lied under Kammers Walthers, has always been associated with Schubert interpretation. This year she takes active part in the Schubert celebration of five countries. After the unveiling of the Schubert monument at Prague (Bohemia), where she was selected to represent Schubert's Muse, Mme. Turk-Rohn proceeds to Vienna, Brunn (Moravia), and Paris, returning early in July for the Schubert Festival in Chicago.

The genial and erudite Sam Franko is completing the cure of his last winter's severe illness, by a visit to Bad Wildungen. Mr. Franko takes several

important new compositions and discoveries along with him. Chief among them, perhaps, is his new arrangement of a concerto grosso for string orchestra, with piano or harpsichord, by Pietro Locatelli. Published by Schirmer's, the work is as yet unheard, though likely to be given its première next winter. It is the second of twelve concerti grossi, opus 1, of the seventeenth century Italian master, known as "The Wizard of the Violin," and admitted as a source of inspiration to Paganini himself. In the original score at the Congressional Library, upon which Mr. Franko based his arrangement, the important viola part was entirely missing, and musical research supposed it to have been lost. Mr. Franko discovered it, though, among archives at Dresden, and has written it in, rounding the orchestral score into an independently satisfying whole. The music stands a high-point of clear, balanced Italianism, and the arrangement, one of scholarly musical science.

Also published by Schirmer's are Mr. Franko's own Viennese Silhouettes, a series of six short waltzes, for piano. All are charmingly melodic, and buoyed by a typically Viennese swing and whimsicality. Though entirely original and independent, each represents an adroit music-portraiture of the salient characteristics of Schubert, Schumann, Brahms, Chopin, and Johann Strauss.

John Powell gives his first London recital in nine years in Queen's Hall, on May 12. In October, he begins a continental tour, from The Hague to Budapest, returning to the United States in 1929. Mr. Powell believes that the "vulgarization" of the classics—noble themes converted into fox-trots, Broadway hits, etc.—is one of the surest means of acquainting the public with really good music, and teaching it unconsciously to prefer worthy themes to trashy ones. The waltz from Blossom Time, he said, was the best advertisement for the phonograph records of the unfinished symphony. In the same way Chasing Rainbows suggested to the man who whistles popular ditties that Chopin isn't as bad as his continual appearance on piano recital programs might lead one to suspect. Whether you agree or not, Mr. Powell's theory is interesting.

Somehow, it goes against the fitness of things to watch idols of the recital platforms being ordered to produce their labor permits upon entering foreign territories!

AUDITIONS FOR FOREIGN OPERA

John T. Adams, founder of the International Opera Bureau, announced that auditions were to be held in Town Hall, New York, each day from Tuesday, May 22, until Friday, May 25. These were the first auditions for singers who desire to take advantage of the European training offered under the plan of the International Opera Bureau, Inc. Successful candidates will sail for Europe in September. The audition committee is headed by Reinhold Werrenrath, chairman, and includes Mabel Garrison, Alma Gluck, Leonard Lieblich, Harry Spier, Lambert Murphy, Olga Samaroff and Toscha Seidel.

Organists Meet in Memphis

*Tri-State Convention
Attracts Many*

MEMPHIS, TENN., May 23.—Fifty-two delegates registered for the second annual Tri-State Convention of organists held in this city under the auspices of the West Tennessee Chapter of the American Guild of Organists, of which Adolph Steuterman is dean.

A resolution was adopted to the effect that an invitation be extended to the general convention of the American Guild organists to hold its meetings in this city in 1929. The new organ in the Municipal Auditorium will be installed by that time, and many fine church organs offer ample opportunity for programs.

Sessions were held on three days, closing on May 13. Daniel R. Philippi, of Christ Church Cathedral, St. Louis, Mo., opened the convention with an organ recital in Scottish Rite Cathedral on May 11, playing compositions by Ferrata, MacFarlane, Raff, Handel, Bach, Widor, Dupré, and Tchaikowsky.

Varied Papers

Following the formal opening of the sessions by Dean Steuterman, the next day, papers and brief addresses were given. Rev. Dr. Charles Blaisdell, chaplain, pronounced the invocation. Mrs. H. P. Daschel, of Memphis, welcomed the delegates and Lloyd E. Thatcher, of Oxford, Miss., replied. Martha May Cline, of Little Rock, Ark., discussed The Church Organist; Very Rev. Joseph Pastorelli, of Memphis, spoke of The Divine Mission of Music; Franklin Glynn, organist and choir director at Idlewild Presbyterian Church in this city, pointed out salient features of Anthem Accompaniment.

Speakers at lunch were Ernest F. Hawke, of Memphis, who told of the history and value of the Guild; Elizabeth Mosby, speaking on Guild Ideals, and Dr. Blaisdell, who discussed The Spiritual Value of Music.

Bonnet Pupil Plays

In the afternoon delegates visited St. John's Methodist Church, where Helen W. Ross, of Laurel, Miss., gave an excellent recital. Mrs. Ross is a pupil of Joseph Bonnet. Her program comprised numbers by Vierne, Bossi, Barnes, Bach, Douglas, Widor, Bonnet, Stebbins, Couperin.

At the conclusion of the recital, an informal reception was given by Mrs. M. E. Finch at the Memphis Country Club, where Artur Platz sang.

The convention came to a brilliant end when Pietro Yon, through the courtesy of the Very Rev. Joseph Pastorelli, of St. Peter's Church, gave a recital in that building. Mr. Yon's usual mastery was in evidence. Several of his own compositions were on the program—Christ Triumphant, Gavotte, Marche des Bergers, as well as the Italian and American rhapsodies and the Hymn of Glory, which he played at the conclusion of the regular program. Fernand de la Tombelle, Bossi, Bach, César Franck, Saint-Saëns, and Renzi were also represented. E. L. Luibel sang Salve Regina.

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Judson Names New Artists

Americans Prominent In Forecast

Twenty individual artists and four ensemble groups are announced by Concert Management Arthur Judson for the season of 1928-29. Of this number eleven artists are American born, three are to come to this country for the first time, and three will appear here for the first time on the concert platform.

Two newcomers at the Metropolitan Opera are mentioned among the sopranos: Gertrude Kappel and Grete Stuckgold. Five other sopranos are Mabel Garrison, Hulda Lashanska, Eide Norena of the Chicago Civic Opera, and Louise Lerch and Nina Morgana of the Metropolitan Opera Company.

Two contraltos are announced: Sophie Braslau, and Maria Olszewska. The latter, a member of the Vienna Opera, will make a short concert tour before singing with the Chicago Civic Opera Company.

Men Singers

The baritones are Heinrich Schlusnus, baritone of the Berlin State Opera, and Herbert Heyner, British concert and oratorio singer, coming for his American debut. Mr. Heyner will arrive in October and remains until after Christmas.

Feodor Chaliapin will return for a limited concert tour and for appearances at the Metropolitan.

Tenors under the Judson banner who belong to the Metropolitan Opera are Frederick Jagel and Giovanni Martinelli. Mr. Jagel, who has been among the most successful of Mr. Gatti-Casazza's young singers, is engaged for the Colon Opera this summer, and will make his first concert tour next autumn.

Six pianists are announced, Vladimir Horowitz among them. A newcomer will be the German musician who lost one arm in the war, Paul Wittgenstein, who brings two works written for him by Richard Strauss. Josef Lhevinne will appear alone and in joint recitals with his wife, Rosina Lhevinne. Ernest Schelling, Rudolph Ganz and Gitta Gradova are also booked.

Among violinists, Efrém Zimbalist is once more in this country. Joseph Szigeti comes back, and Ruth Breton and Francis Macmillen will be heard. Cecilia Hansen, however, will play abroad and is not available until the season after next.

The Judson list includes Hans Kindler, cellist; Carlos Salzedo, harpist, and Lewis Richards, harpsichordist.

Ottorino Respighi, will come to hear the Metropolitan premiere of his opera, The Sunken Bell, and to appear in concert. He will be accompanied by his wife, Elsa Olivieri Sangiacomo, soprano.

Group Attractions

Making their first concert tour next year will be the revelers, a quartet and a pianist, consisting of James Melton, Lewis James, Elliot Shaw, Wilfred Glenn, and Frank Black. Other group attractions will be the Salzedo Harp Ensemble, the New York String Quartet, and the Philadelphia Chamber String Simfionietta, consisting of eighteen men of the Philadelphia Orchestra, with Fabian Setvitzky conducting.

The following artists are to be available under the direction of Recital Management Arthur Judson, established in the interest of the young artist: sopranos, Marie Bashian, Dorothy Helmrich, Marie Kussevitzky, Isabel Richardson Molter, Edith Piper, Constance Wardle; contraltos: Marian

A LOFT TRANSFORMED White Institute of Organ Renovates Quarters

Six months ago there was hardly a more unattractive or desolate spot amidst the whirl and bustle of New York's Broadway than the factory loft which occupied the fifth floor of the building which is now the home of the White Institute of Organ. Quietude still envelops the loft, but now it is the charm and restfulness of a miniature Spanish castle which have been created by Lew White, as the fulfillment of a life-long dream, and with infinite care and expenditure.

The old dusty loft has been subdivided into three studios, which contain the consoles of the three large Kimball organs; a library, Mr. White's private office and a reception room. The walls are all done in old Craftex, and Spanish furniture keeps the whole in taste and harmony. The windows



LEW WHITE, ORGAN TEACHER

Anderson, Doris Doe, Ingeborg; tenors: Clark Sparks, Charles Stratton; baritones: Max Kaplick, Walter Leary, Boris Saslawsky; basses: Herbert Gould, Sigurd Nilssen; pianists: Katherine Bacon, Princess Jacques de Broglie, Earle Laros, Ruth Redefier, Maxim Schapiro, Oscar Ziegler; violinists: Frances Berkova, Mario Corti, Herbert Dittler, Benno Rabinof; cellists: Beatrice Harrison, Lauri Kennedy, Gerald Felix Warburg; ensembles: Austin Conradi and Frank Gittelson, Isabel Garland & Hardey Johnson.

Mr. Judson personally manages the Philadelphia Orchestra, the Philharmonic-Symphony Society of New York, the Stadium Concerts of New York, the Mendelssohn Club of Philadelphia, and the League of Composers.

UNIVERSITY GLEE CLUB HEARD IN PROVIDENCE

PROVIDENCE, R. I., May 23.—The University Glee Club, which is directed by Berrick Schloss, gave its fortieth concert and the last in a series of three, in Memorial Hall on April 27. A capacity audience greeted this fine band of singers, nine-tenths of whom are graduates of universities in New England and New York.

Richard Burgin, concertmaster of the Boston Symphony Orchestra, was the soloist. Earl P. Perkins accompanied the club and Bernard Zighera was accompanist for Mr. Burgin.

The singing of the club was uniformly excellent and fully up to the high standard the organization has set. Among the numbers which evoked special enthusiasm were The Cruiskeen Lawn, an old Irish air; The Ash Grove, a Welsh folk song; Sandy McCluskey by Nelson Jackson, and The Beautiful Blue Danube. Negro spirituals were also splendidly interpreted.

N. B. P.



THE INTERIOR OF THE LARGEST
OF MR. WHITE'S ORGAN STUDIOS

are stained glass, and the entrance door is elaborated with glass also. Another of the doors was designed by Mr. White himself and is most unique—a massive affair, built in one solid piece, and studded with bolts and nails. The furniture in Mr. White's office has been built to his design by Chesterfield and is made of hand-embossed red morocco leather. One of the studios is a faithful reproduction of a Spanish patio, a bright canopy covering the ceiling, and wrought-iron lamps burning in the niches. The furniture here is also wrought-iron, covered with antique brocatelle. In the second studio there is a beamed ceiling and a handsome tapestry which covers one complete wall. The third studio is vast and seems to sum up and outdistance the beauty of all that has gone before. The ceiling is grided and there are several tapestries and heavy draperies. There is a massive divan along one wall, and all about the room are black marble-topped tables and other pieces of rare and valuable furniture. This is the room where Mr. White does his recording for the Brunswick Company, his broadcasting and his teaching.

Plan Memorial to Foster

PITTSBURGH, May 16.—An outstanding memorial to Stephen Collins Foster is proposed by the Tuesday Musical Club.

At a meeting on May 8, which marked the close of the club's thirty-ninth year, it was suggested that the organization erect headquarters, at a cost of \$500,000, as a memorial to Pittsburgh's composer. The idea originated with the president, Mrs. Will Earhart.

The club has a membership of 1400.

Officers were elected as follows: President, Mrs. Will Earhart; first vice-president, Mrs. Sydney A. Chalfant; second vice-president, Mrs. David A. Pitcairn; recording secretary, Mrs. A. M. Dudley; Federation secretary, Mrs. Charles H. Aufhammer; treasurer, Mrs. Thomas K. Cree; chairmen of committees, Mrs. F. D. Newbury, Mrs. Elmer W. Flaccus, Miss Helen Roesing, Mrs. Edward B. Lee, Miss Gertrude E. Goeddel, Mrs. W. A. Weldin, Mrs. Marion C. Bollinger, Mrs. Ruth Bowers Gibson, Mrs. Rebecca Hepner, Miss Alta V. Shultz, and Mrs. Othelia A. Vogel. Mrs. T. C. Donovan is publicity chairman. New directors elected were Mrs. F. W. Edmondson, Mrs. Charles H. Henninger, Mrs. William A. Renshaw, and Mrs. H. Smith.

Mrs. George H. Wilson, for twenty years secretary of the club, was elected to honorary membership. Mrs. Joseph W. Marsh spoke on Our Honor Guest, Mrs. Wilson. Viola Byrgerson sang, and Frank Harper, journalist, delivered an address on The Tuesday Musical Club and the Community.

WM. E. BENSWANGER.

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Norma Is Sung in Rochester

Metropolitan Singers Pay Annual Visit

ROCHESTER, N. Y., May 16.—The Metropolitan Opera Company paid its annual visit to Rochester on May 7 and 8, under the sponsorship of the Eastman Theater Subscribers' Association. La Bohème and Norma were sung to capacity audiences.

In La Bohème were heard two of Rochester's particular favorites, Giovanni Martinelli and Lucrezia Bori. Editha Fleischer was in the cast as Musetta.

In its new scenic dress by Joseph Urban, and with the superb singing and acting of Rosa Ponselle, Norma was much revived. Marion Telva as Adalgisa was second only to Miss Ponselle in the interest aroused, and both had able associates in Léon Roithier and Frederick Jagel. Vincenzo Bellezza conducted.

Audiences were representative of Rochester's fashionable society.

MARY ERTZ WILL.

MEN SINGERS COMPETE

SPRINGFIELD, MASS., May 16.—The annual competitive "sing" of the New England Federation of Men's Glee Clubs, Inc., will be held in the Auditorium of the Municipal Building on May 26. More than a dozen men's glee clubs, representing every principal city in New England, will compete. In the ensemble chorus at the conclusion of the awards, Alma Peterson, soprano, will be the soloist. Daniel Prothero will conduct.

3,000 ATTENDED CONTESTS

By FREDERICK A. COOKE

EMPORIA, KAN., May 23.—An army of students, 3000 strong, carried out a friendly invasion of the Emporia Kansas State Teachers' College to compete in the state music contests. Frank A. Beach, dean of the school of music, in charge.

Instrumental and vocal solo events constituted the program for May 1. All events for May 2 were in the Albert Taylor Hall. Choral events, quartets and cello solos, were held. A continuation of the chorus contests, individual and group sight singing, string quartet and trio, and class C orchestra competitions occupied the following day. On May 4 the class A bands, class A glee clubs, class A and B orchestras, class A mixed choruses and class B and C bands appeared.

Elijah Performed

The Teachers' College quartet gave a concert for the visitors, assisted by Charles E. Lutton, of Chicago. Mendelssohn's Elijah was sung by a chorus of 275 students and faculty members from the college. Ralph Page, Nona Lytton, Theodore Owen and Mabel Jacob had the solo parts. A cantata, The Legend of Sleepy Hollow, was given by the training school glee clubs. Guy Maier and Lee Pattison gave a two-piano recital on May 3.

Judges for the contests were Joseph Maddy, University of Michigan; Mabel Spizzy, Tulsa, Okla.; and Charles E. Lutton, Chicago. William Allen White, editor and novelist, whose home is in Emporia, presided on contestants' night, May 4.

Wyandotte High School of Kansas

City, Kan., sent the largest group of contestants of any school in the state, under Wendell M. Ryder and Florence Jones. The school's eighty-one piece band is the largest in the state and took first prize, also winning the national band trophy for the third successive year and thus obtaining the right to keep it.

The sweepstakes cup for the largest number of points was awarded to Emporia, with forty-seven points. Second place went to Sterling; third and fourth places were won by Ottawa and Kansas City, respectively.

Ottawa's 100 piece orchestra, under R. A. Peacock, played in practically professional style, giving The Barber of Seville overture and the slow movement of Beethoven's first symphony.

Manhattan's orchestra, of which that city is very proud, arrived too late to take part in the contest, and were listeners only. Ottawa's orchestra also experienced difficulties in travel, owing to the muddy conditions of highways, but succeeded in getting back home in time to take a train to Emporia.

The Prize Winners

Prize winners were as follows:

First—Robert Shanklin, Ernest Gillyeat, Erma G. Rock, Greta Hupp, Margaret Nicholson, Jack Parrington, Emma McCoy, Charles McCamish, Lucile Crabb, Churchill Harlan, Helen Stockwell, Alfred Thompson, Charles Stillwell, Lormer Pearman.

Second—Dana Pratt, Ray Evans, Catherine Cotton, Hilda Adrian, Lenore Kimmel, Paul Morts, Hugh McGuire, Clyde Bailie, Lee Sheldon, Lynn Bishop, Frank Kessler, Elmer Anderson, Genevieve Hargiss, Lauren Steetle.

Third—Evelyn Swarthout, John Wenzel, Elizabeth A. Archer, Alice Catherine Payne, Anna Jo Durlinger, Jay McGehe, Lorraine Lawson, David Walsh, Thomas Groody, Lawrence Rogers, Joseph Shopmaker, Maurice Wildgen, Russell Skidmore, Herbert Shaffer. Fourth—Eleanor Schreple, Arthur Kensit, Arland Norton, Lulu D. Gardner, Margaret Williams, Ora Jean Dickson, Pascal Davis, Loyall Komarek, Walter Hamilton, Mildred McGuire, Vician Vincent, Mary Jane Jones, Leslie Rutledge, Marian Stewart, Erwin Barker.

In the group contests, the results were, in order of merit:

Girls' quartet: Wellington, Marion, Lakin, Miltonvale. Boys' quartet: Wellington, Kiowa, Bucklin, Marion. Girls' glee club, class C: Lakin, Admire, Howard, Buhler. Mixed quartet: Wamego, Gardner, Sterling, Topeka. Boys' glee club, class C: Miltonvale, Virgil, Buhler, Lyndon. Mixed chorus, class C: Americus, Wilsey, Hillsboro, White City. Girls' glee club, class B: Sterling, Burlington, Topeka, Eureka. Mixed chorus, class B: Humboldt, Sterling, Burlington. Boys' glee club, class B: Iola, Gardner, Sterling, Cottonwood Falls. String trio: Emporia, Newton (Lawrence scored highest in this event, but failed to play the required piece). String quartet: Ottawa, Neodesha, Holton, Newton. Orchestra, class C: Colony, Lakin, Virgil, Toronto. Orchestra, class B: Osage City, Holton, Cottonwood Falls. Boys' glee club, class A: Leavenworth, Ottawa, Lawrence, Newton. Girls' glee club, class A: Topeka, Emporia, Lawrence, Ottawa. Bands, classes B and C: Caldwell, Osage City, Colony. Individual sight singing: Lawrence, Newton, Sterling, Americus. Group sight singing: Sterling, Lawrence, Emporia, Gardner. Music appreciation: Sterling, Humboldt, Emporia. Orchestra, class A: Ottawa, Emporia, Kansas City, Kan. Band, class A: Kansas City, Kan., Emporia.

KINSLEY, KAN., May 16.—One hundred musicians, students and faculty members, from Wichita University, Wichita, Kan., appeared May 9, in two concerts, as part of the music week celebration, Thurlow Lieurance, dean of music at Wichita University, directed.

Traviata Sung in Dayton

Operatic Production Is Well Received

DAYTON, OHIO, May 16.—Although it was decided that Dayton's official observance of National Music Week would be cancelled this year because of the joint convention of the Federated Music Clubs and State Music Teachers, an event on May 9 deserves special mention.



DON BECK, MANAGER OF THE TRAVIATA PRODUCTION IN DAYTON

This was the presentation of grand opera without outside assistance. La Traviata was the work given by advanced students of the Ralph Thomas School of Opera, who scored an emphatic success.

Ohioans insist that a national school of opera should be the goal of the

large state's musical (professional) population. Cleveland and Cincinnati have their symphonic organizations; there is easily available talent in the Cincinnati May festivals and the Westminster Choir of Dayton; and the performance under discussion under the direction of the youthful but talented Mr. Thomas, and managed by the veteran Don Beck, was received with enthusiasm.

A Competent Cast

June Buriff, Atwater-Kent prize winner, was the Violetta singing with a lovely voice and giving a winsome—a vivid impersonation. Harold Weeks, the Alfredo, has a vibrant tenor voice and a strong personality. Chester Young, was a convincing Germont. The lesser roles were all well sung; the balance being maintained throughout by Martha Dwyer as Flora; Emma Beatty, Annina; Walter Kirby, Gastone; Venened Muselma, the Baron; Melvin Smith, Violella in DAYTON'S TRAVIATA, doubling as the Marquise and Doctor Grenvil; Chester Boren, Paola; Leslie McLean, Giuseppe.

In Act III the ballet divertissement was given by pupils and faculty members of the Schwarz School of the Dance, with Josephine Schwarz as the soloist.

The chorus of fifty invested the stirring ensembles with vivacity.

H. E. HALL.



JUNE BURIFF, THE VIOLETTA IN DAYTON'S TRAVIATA



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Denver Week Is Gala Period

Streets Decorated in Honor of Music

DENVER, May 23.—Music Week ended on Sunday, May 13, when 4,000 school children under the direction of J. C. Kendel participated in a singing concert in the City Auditorium.

The six preceding days saw the presentation of some 600 events, a large number of which were of exceptional importance. Throughout the week bands, orchestras, choruses, small ensembles and soloists from thirty-seven Colorado cities took part in the music making. Contests for scholastic musical organizations were held, in addition to dance pageants and student recitals.

Buildings Are Gay

As in other years, the aspect of the city was one of high festivity. Downtown streets, buildings and store windows were decorated in gay colors. Temporary bandstands were erected at several points in the business section and concerts given there at all times of the day. Radio broadcasting studios were kept busy from early morning until midnight putting as many of the events on the air as possible.

The officers of the Denver Music Week Association, Paul Prosser, Newcomb Cleveland, Godfrey Schirmer and especially the executive secretary, Freeman H. Talbot, are to be congratulated upon the extensive success they achieved.

Each night, beginning Monday, May 7, programs of especial interest were put on at the Auditorium. The first was a Colorado cities' concert, featuring vocal groups and soloists from Loveland, Pueblo, Canon City and Trinidad, a string trio from Colorado Springs and the Greeley Philharmonic Orchestra. On Tuesday night a dance revue was presented with many novel and engrossing acts, participants being students from the Woolston Ballet School, Lillian Cushing School, Allen Studio, Laura Schenck School, Marguerite Darrow Studios, Dorothy Hellis School, Alfrey College of Ballet, and the Martha Wilcox Studios.

Colorado Composers

Wednesday night was given over to a program of music written entirely by Colorado composers. The numbers included songs, violin selections, piano pieces and excerpts from orchestral compositions, written in styles ranging from the strictest classicism to the most approved ultra-modernism. Some of the composers whose works were played were: Francis Hendriks, Grace Mays, J. F. Cline, Henry Sachs, Horace Tureman and Dr. E. J. Stringham.

On Thursday, Friday and Saturday nights and Saturday afternoon, the comic opera, *The Chocolate Soldier*, held the stage at the Auditorium. Its large cast handled both the music and whatever of dramatic action was required with a great deal of enthusiasm and neat dispatch, due to the excellent training received at the hands of J. C. Kendel, Wesley Givens and Marguerite Darrow, directing the music, stage and dancing respectively.

BURRILL PHILLIPS.

WASHINGTON, May 16.—Master Sergeant Joseph Duffresne, until recently an instructor of the Army Music School at Washington Barracks, has been appointed band leader in the regular army, and assigned to the Sixth Field Artillery Band at Fort Hovle, Md.

A. T. M.



Kubey Rembrandt Photos

THE PHILADELPHIA STRING QUARTET. LEFT TO RIGHT: PHILIP NETER, VIOLA; A. B. LIPKIN, FIRST VIOLIN; S. DABROWSKI, SECOND VIOLIN; MILTON PRINZ, CELLIST

SAN DIEGO HIGH SCHOOL ORCHESTRA PRAISED

SAN DIEGO, CAL., May 23.—The San Diego Senior High School Orchestra gave its annual spring concert under the leadership of Nino Marcelli, in the Russ Auditorium on April 30. The seventy-five young players responded whole heartedly to their director, and gave a finished performance.

The program included the Herod overture by Hadley, Tchaikovsky's Nutcracker suite, Indian Lament by Dvorak, Shepherd's Hey by Grainger, Two old plantation melodies, arranged for strings by Pochon, and the March Slay by Tchaikovsky. The soloist was Helen Levinson, high school pianist, who played the Mozart concerto in D minor with orchestral accompaniment. The concert was repeated for junior high schools.

Members of the junior high schools competed in a memory contest which was won by Roosevelt school. The contest was directed by Adelaide Dampier, music supervisor. The orchestra concert was one of the rewards given the young students for their hard work.

W. F. R.

SACRAMENTO CONCERTS

SACRAMENTO, CAL., April 11.—The closing artists' evenings for the Saturday Club last month were given by the English Singers, who charmed their listeners, and Sigrid Onegin who made her second appearance before the club. Mme. Onegin is a great favorite in Sacramento and received an enthusiastic welcome. The last home day of the season was under the direction of Florine Wenzel in Elk's Hall recently when an excellent program was given by active members.

DEDICATE NEW TEMPLE

PORTLAND, ORE., May 16.—The new Temple Beth Israel was dedicated in ceremonial services held from April 27 to 29. Traditional music was sung by Leah Leaska, Margaret Kennedy, Joseph P. Mulder, Arthur Johnson, Reatha Fowler Miller, Iris Martenson Oakley, Dom J. Zan and A. E. Davidson. Mrs. H. W. Metzger was an additional soloist. The organ is the largest church instrument in the city. William Robinson is the organist.

J. F.

Orchestral Art Is Encouraged

Nashville Forces Are Well Supported

NASHVILLE, TENN., May 23.—Conducted by F. Arthur Henkel, the Nashville Symphony Orchestra gave its sixth and last concert of the season in War Memorial Auditorium on a recent Sunday afternoon, with Joseph McPherson of the Metropolitan Opera Company, as soloist. Charles Mitchell, president of the Nashville Symphony Society, announced that the season had been successful both from artistic and financial points of view.

Orchestral numbers, admirably played, were by Goldmark, Herbert Grainger, Rimsky-Korsakoff and Rubinstein. Keen interest was manifested in Mr. McPherson, formerly of this city, who sang bass arias by Verdi, in addition to Italian and English songs, with artistry.

Lisniewska Recital

Marguerite Melville Lisniewska gave an interesting piano program in Centennial Club. The concert was arranged by the music department of the club, of which Mrs. Louis Sperry is chairman. Mme. Lisniewska played music by Mozart, Chopin, Schumann, Liszt, Brahms, Whithorne, Rachmaninoff and Debussy.

Under the direction of Browne Martin, the Vanderbilt Glee Club appeared in the Orpheum Theatre on April 17, in its thirty-eighth annual concert. A capacity audience applauded Dean Tolman's Hymn to Vanderbilt, the Broken Melody by Sibelius and Ode by Emma Louise Ashford, in which the solo part was sung by John Lewis, guest artist. Mr. Lewis also gave a group of songs. W. S. Perry and Robert Clark, tenors, and Eugene Bugg, baritone, contributed to the program, and Lucien Kaercher gave monologues. The accompanists were Marguerite Shannon, Edward Stockman and B. A. Johnson.

Civic Pride Concert

Nashville's Civic Pride Concert in Ryman Auditorium was attended by a very large and appreciative audience. The soloists were Ablee Stewart and John Lewis, pupils of Gaetano DeLuca.

Mrs. Stewart has a soprano voice of lovely quality, and ran the gamut of dramatic expression in songs by Ponchielli, Mana Zucca, Liddle, Leoni Branscombe, Sydney Dalton, Leoncavallo and Verdi. Mr. Lewis was heard to advantage in baritone numbers by Diaz, Denza, Pergolesi, Grever, Leoncavallo and Rossini. Mrs. Stewart and Mr. Lewis also offered duets from Don Giovanni and Aida.

Marguerite Shannon was a splendid accompanist.

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Russian Church Music

(Continued from page 3)

compositions of Prokofieff, Glière or Gnesin. We are now introducing the concertina—a clerically condemned instrument—into our services. We are using the concertina for accompaniments to vocal solos and as a solo instrument."

I inquired about the standard type of the new "sacred" music, if there was such.

"So far we have reckoned standard church music to be whatever compositions manifest an ethical appeal," Dr. Kask replied. "Thus, for instance, Chopin's Funeral March is our standard funeral music, whereas a number of gay romantic themes have been compiled to constitute wedding melodies. We have not gone as far as to work out a musical text book of the Living Church. The most favored composer from the point of view of our congregation is Tchaikovsky, simply because his melodies have the strongest arousing appeal."

Community Dancing

"Do you have community singing?" I asked.

"We have found that community dancing in the church is far more appealing to our worshippers than community singing," he answered. "We have waltzes, polkas, plastic dances, ring dances and marches. Modern jazz dances are not tolerated, since they aim at purely sexual excitement. For each of our services there are three to four different community dances, performed by all the members of the congregation. Rhythm is the main factor that determines the character of a 'church' dance or church music. Rhythm indicates whether a composition is adoptable to rituals or no."

I inquired whether music had a far-reaching moral influence on his congregation.

"My little brother, music is two-thirds of a moralizing factor in my community," he continued. "I can arouse my congregation twice as quickly and more effectively with music than I can with a sermon. I have observed that serene and vigorous music with outspoken rhythm inoculates my community with energy and force to resist the hardest times, such as sickness and excitements, and to overcome even the germs of epidemics. Thus, for instance, a few years ago typhoid fever ravaged our province and I began to hold musical rituals with community dances every evening, using compositions by Mozart, Rimsky-Korsakoff, and other optimistic, healthy music, and lo! not a single member of my congregation was affected although a fierce epidemic raged all around. I can cast gloom or hilarity on my community by the musical program I use."

The priest motioned to his musical conductor and said something I did not hear. In less than ten minutes a quartet of village musicians, one with a concertina, and the others with a violin, balalaika, and reed-flute arrived and began the program for one of the usual Sunday services—folk songs, popular



A RUSSIAN PRIMITIVE CHURCH PAINTING BY PROFESSOR N. ROERICH. ENTITLED "AND WE BRING LIGHT." THIS PAINTING IS ON VIEW AT THE ROERICH MUSEUM, NEW YORK

pieces from musical comedies or operas—and the church was soon filled with 'worshippers.' The musical high mass especially arranged as an illustration for my benefit, ended with a community dance, a valse from a Glinka opera, in which everybody participated, including the priest.

After the service was over I asked my clerical host whether it was a standard service in the new churches of Russia.

Comparisons

"Oh, brother! we have no church in your occidental sense," he commented. "Our government is more hierarchical than we, the actual clergy. Our communistic government is an ecclesiastical institution. We, the actual church leaders, feel the ever increasing rivalry of our sectarian government. The Living Church is a tolerant cultural institution, but the Communistic Party is an intolerant clerical organization."

It was a confidential hint, and I began to realize that the Soviet government was developing into an institution similar to that of Rome in the days of its papal power. The canonical spirit of institutionalized life, sectarian intolerance on the part of authorities towards non-communists and the dogmatic method of the communistic doctrine were all clear indications of a hierarchical form of government.

As the Church of the Middle Ages claimed to derive its divine authority from a mythical Holy Spirit, so does the Soviet base its power upon a mythical Proletariat. Yet when you ask an orthodox communist for a definition of the 'proletariat,' he will give the same answers that a pious churchman might make about his mythical Holy Ghost: a theoretical concept.

I heard the word "proletarian" so often in Moscow that it sounded equivalent to the word "divine" in a community of pious believers. Communism is not an issue of principles, but one of faith. A true communist is not he who "knows," but he who "believes" and follows the doctrine. Discipline in the Soviet republics is more important than action. The fundamental idea of

the Soviet is not a constitution but a gospel. It tries to preach and practice the gospel of the poor in a way similar to that of early Christianity, both preaching salvation through faith in a life to come.

The Clerical Spirit

The clerical spirit of the Soviet government is actually more pronounced than that of the Living Church. As in the ancient Holy Roman Empire, so in the communistic states of Russia, everything is canonical: life, work, trade, art and thought. A citizen is a novice of an omnipotent ecclesiastical order. He must live according to its rules and dogmas.

The reformed old church of Russia and the ecclesiastical Soviet constitute a peculiar hierarchical order of life which is moving toward something new. In this formative process, music occupies a dominant place, as well as in the strictly clerical, the communistic hierarchical sense.

"We are groping in the direction of a new music with an outspoken proletarian message," said one of the leading functionaries of the Soviet department of music, to me. "It should be melodic, with vigorous arousing rhythm, plastic, saturated with dynamic images and conveying the magic of a cult life. Gluck, Bach, Beethoven, Klinka and Moussorgsky are the ideals."

Beneath all the revolutionary manifestations of the Soviet republics' new life, the new church music is an outspoken original manifestation. It is remarkable how the Living Church and the Soviet doctrine are converging into the red Kremlin. Proletarianism, a new creed of the Russian communist, is already ripe for the rituals in which the reformed Greek Orthodox Church (under the guise of a Living Church) plays a peculiar rôle. The great question of the day is the coordination of music and arts in form of a so-called *proletcult* to launch the crusade.

The new Russian church music is like a new war hymn—not to be enjoyed as a secondary medium in the coming cosmic rituals, but to be felt as a stimulant, a primary factor in the evolutionary process of humanity.

American Folk Songs

(Continued from page 9)

production and wasteful duplication. Folk lore is a science; it demands organized effort bent upon a scientific and critical approach.

"One of the most successful collectors of American folk songs, because best fitted for the task by temperament and training, is R. W. Gordon, who in 1922 took up the editorship of a special folk song department in a monthly magazine. The department, continued for several years, was called Old Songs Which Men Have Sung. It brought Mr. Gordon in touch with over 3,700 correspondents scattered throughout the land. These collectors and contributors covered the entire range from hobo to college professor. Mr. Gordon himself has been a teacher at Harvard; and from 1918 until 1925 he was assistant professor of English at the University of California. He received the Sheldon fellowship from Harvard in 1925 for the purpose of doing field work in the collecting and recording of folk song material."

Covers Wide Area

"Extraordinary interest in Mr. Gordon's work has been shown by one of the largest New York dailies, which contracted with him for eighteen feature articles on American folk songs which have appeared in its Sunday magazine section. Each one of these highly illuminating and thoroughly entertaining articles has advanced the scholarly knowledge of the subject. These articles conclusively proved how wide an area the term American folk song covers. They also proved that Mr. Gordon is probably the one scholar most intimately conversant with the whole extent of it."

"The Library of Congress is desirous to offer Mr. Gordon the possibility of completing his work in the field, with the view of bringing to Washington Mr. Gordon's own large collection and similar private collections that may be available. The work is estimated to take at least five years. This is a special task which does not come under the regular functions of library routine."

In its present appropriations the Library of Congress has no funds to carry out a project of this kind. The co-operation of public-spirited citizens is needed for it. One such person, in Philadelphia, who happened to hear of the project, has sent the librarian of Congress a check for \$1,000 with the pledge to give the same sum annually for the next four years. This is one-fifth of the amount required. It is hoped that additional gifts will soon enable the library to proceed with the actual formation of what should eventually be one of its most important collections. Delay may endanger success."

LINCOLN, N. C., May 23.—Vera Roundtree of Peace Institute, Raleigh, N. C., won the loving cup offered by the North Carolina Federation of Women's Clubs for the best original vocal composition in 1928. The song is entitled My Ship and I.

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LATE SEASON ACTIVITIES IN BOSTON

Boston, May 23.—The concert of modern music heard recently in Jordan Hall was reported in the Transcript under the headlines "Never hitherto has this town heard the like." This sums up pretty well what was thought of a diet of Stravinsky's Octuor, Schönberg's Pierrot Lunaire, Hindemith's songs from Das Marienleben and Louis Gruenberg's setting of Vachel Lindsay's The Daniel Jazz. The Octuor of Stravinsky is in this enigmatic composer's latest mood and typifies his struggle away from romanticism toward objectivity. The Pierrot Lunaire opus, on the contrary, is the last decadent breath of the romantic school which so many, nowadays, are slating for a speedy death. The music has certainly dated, whatever one thinks of the philosophy it represents. Mr. Gruenberg's music interprets the verses of Vachel Lindsay's, which have a decided folk flavor. Colin O'Moore sang the songs with ease and enjoyment. Hindemith has set a cycle of the Life of Mary, mother of Jesus, as simply and gravely as a succession of paintings on a primitive wall. They were sung by Greta Torpadie, as was the voice part in Pierrot Lunaire. The concert was under the auspices of the Chamber Music Club and the Flute Players Club.

"Pops" Under Way

Meanwhile the season of orchestra "pops" under the bâton of Alfred Cassella is well under way. As in his first season here, Mr. Cassella is demonstrating his theory that the mind need not go to sleep in the summer, merely because the academic year grants a vacation during that time. His programs have contained much that is stimulating to the mind as well as pleasing to the emotions. A generous quota of the familiar type of music has been played as well and encores have been granted freely.

Visitors From Paris

The Société des Instruments Anciens de Paris presented a program under the auspices of the Division of music and of Fine Arts, in Paine Hall of Harvard University, which program included names of Bach's generation and those who immediately succeeded him. There were Michel Pignolet de Montclair, known as one of the earliest players upon the modern double bass; Domenico Cimarosa, Bonifacio Asioli, a prodigy like Mozart, who at the age of eight had composed three masses; Henri Desmarests, composer of the reign of Louis XIV, and Galeazzi, a Roman of the late eighteenth century.

Those performing were Henri Casadesus, Lucette Casadesus, Maurice Devilliers, Regina Patorni-Casadesus, using respectively the viole d'amour, the viole de gambe, the basse de viole, and the clavecin.

Play Boston Compositions

The Boston Civic Symphony Orchestra, Joseph F. Wagner, conductor, gave the final concert of its third season on Sunday afternoon, May 13 in Jordan Hall. A large and appreciative audience was present.

The program included works by two Boston composers, F. S. Converse's setting for baritone and orchestra of Keat's La Belle Dame sans Merci and Margaret Starr McLain's overture Durochka. Both Mr. Converse and Miss McLain were present, and acknowledged the applause from their places in the audience.

Mendelssohn's seldom heard Reformation Symphony, the waltz from Tchaikovsky's Sleeping Beauty, and Beethoven's Coriolan overture were other works played in admirable style.

The orchestra, numbering nearly eighty players, includes both men and women. It is a group of music lovers who play chiefly for the pleasure of it. Mr. Wagner and his associates are to be congratulated on their ability to give an exacting and noteworthy concert; and David Blair McClosky, leader of the Simmons College Glee Club, deserves praise for his intelligent singing of the solo in Mr. Converse's ballad.

Ten Choruses Appear

Ten choruses, totaling 1,000 singers of ability gathered from various parts of the state, were heard in Symphony Hall Sunday afternoon, May 6.

The program was opened with Thanks Be to God from Mendelssohn's Elijah. Ralph L. Baldwin of the Mendelssohn Club of New York and the Choral Society of Hartford, was the guest conductor. He also directed Goin' Home, Dvorak-Fisher, and Handel's Hallelujah chorus.

The Mendelssohn Glee Club of Worcester, directed by J. Frank Hartz, had Dorothy George as soprano soloist. The chorus composed of male voices, presented Sanctus by Schubert, The Echo Song by Lassus and Siberia by Frederick Ebsen Starke.

Amy Young Burns, the only woman conductor, led the combined Park Street Church Choral Society and the Hope-dale Choral Society. They presented Gounod's Gallia, with Marjorie Leadbetter as soprano soloist and John Herman Loud at the organ. Arthur Wilson conducted the Arthur Wilson Singers in three Schubert numbers. To Music, Serenade and The Almighty. Reginald Boardman accompanied at the piano.

The choral class of the public music department and the orchestral class of the New England Conservatory of Music rendered two of Chadwick's compositions: A Mexican Serenade and Land of Our Hearts, under the direction of Francis Findlay. The Beacon-hill chorus of the Women's Republican Club, with J. Edward Bouvier as conductor, sang a Minuet at Marley, by Beethoven, and The Seraphic Song (Rêve Angelique) by Anton Rubinstein. Julia Lyons was soloist and Eulalia Buttelman the pianist.

John A. O'Shea, director of music in Boston schools, conducted the quartet and choir of St. Cecilia's Church, Back Bay, in Kalliwoda's Kyrie. The quartet included Joan Parsons, soprano; Nora Burns, alto; Thomas Quinn, tenor; and William H. O'Brien, baritone. The Kyrie from the Mass in A by César Franck, was presented by the People's Choral Union, led by James R. Houghton. Great Dagon Hath Subdued Our Foe from Handel's Samson was the second number. Leland A. Arnold was organist and Mr. Boardman, pianist.

William Ellis Weston led the MacDowell Club chorus in Destiny, Fonder's Carnival and Braun's Ode to Music, with Ethel Harding Durant as accompanist and Mr. Arnold, organist. The Belmont Women's Club chorus sang A Day at the Fair, A Celt Lullaby, arranged by Robertson, and Jerusalem, by Parry.

The bridal chorus from Gwendoline by Chabrier was given by the North

Shore Festival Chorus, composed of singers from Medford, Gloucester and Lynn, with the Salem Oratorio Society, under the direction of Arthur B. Keene. The soloists were Ernestine Friend, soprano; Charles H. Hempstead, tenor; George O. Olsen, baritone. The Celtic Hyman was the final number.

School Concert

Appearing in Symphony Hall on May 16, 1,800 public school children gave a vivid illustration of what John A. O'Shea, director of music, and his corps of assistants are accomplishing. In addition to a large chorus, there were numbers by five different instrumental groups and a French horn solo. Mayor Nichols and Mrs. Alvan T. Fuller spoke briefly to the children and to the hundreds of teachers who filled the balconies. Mrs. Fuller was accompanied by her children, and Mr. O'Shea pointed them out to the audience.

This concert was one of the features of the annual Boston Civic Music Festival, sponsored by a committee of which Mrs. William Arms Fisher is executive chairman.

Of the fifteen numbers, perhaps the most interesting was a demonstration of the rhythmic orchestra used in the first three primary grades. One hundred and fifty little children in charge of Helen A. Brick beat time with various noise-making toys, while a phonograph played a lively march and a waltz. A small boy served as conductor for the march and a little girl in a vivid green dress excited admiration by the skill and aplomb with which she marshalled her forces in the waltz.

The Boston Public School Symphony Band, conducted by Fortunato Sordillo, was much applauded when it lined up across the front of the stage, as Sousa's players do, for a sonorous peroration of the popular march, Our Director. This ensemble is selected from various high school bands in the city. The boys wore their cadet uniforms, which helped to lend a professional air.

The Boston Public School Junior Symphony Orchestra, led by H. Dana Strother, and the Boston Public School Symphony Orchestra, of which Joseph F. Wagner is conductor, contributed several numbers. The senior orchestra played accompaniments for Mr. O'Shea's ingenious choral version of Schubert's Marche Militaire, to which he has added vocal obbligati, and for the Soldier's Chorus from Faust arranged for mixed voices.

Gives Vocal Recital

Iride Pilla, soprano and pupil of Ester Ferrabini of the Boston Conservatory of Music, gave a recital in the Repertory Theatre Sunday evening, May 6 before an enthusiastic audience. She sang music by Monsigny, Gluck, Puccini, Giordano, Respighi, Pesce, Mana Zucca, Poldowski, Schubert, Rubinstein, Hamblen Lawson and La Forge, in addition to Italian folk songs and Jacchia's Twilight, which was repeated. Miss Pilla has a voice of lyric character, which she uses with extreme intelligence. Joseph Crosz was an able accompanist.



HENRY F. GILBERT, AMERICAN COMPOSER, WHO DIED IN BOSTON ON MAY 19

HENRY F. GILBERT HAS PASSED AWAY

Boston, May 23.—Henry F. Gilbert, prominent American composer and an authority on Negro music, died May 19 at his home, 12 Ellery Street, Cambridge. Mr. Gilbert was in the sixtieth year of his age.

He was born in Somerville, Mass., and studied playing under the late Emil Mollenhauer and composition under MacDowell. For a time Mr. Gilbert lived in Paris, where he pursued the study of French literature. In 1901, after returning to America, he went back to Paris to hear Charpentier's opera Louise and decided to devote his life to composition. He became interested in folk music and specialized in Negro and Indian melodies. His ballet, Place Congo, was presented in the Metropolitan Opera House, New York, in 1918. Last summer it was one of the two American works given at the concert of the International Society for Contemporary Music at Frankfurt, Germany. Among Mr. Gilbert's most important works are a Comedy Overture on Negro Themes, a Negro rhapsody and Riders to the Sea. He also wrote numerous articles on folk music for various periodicals. He is survived by his widow and two daughters.

W. J. P.

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List for Young People Chosen

Philharmonic-Symphony Schedule Announced

Details of the symphony concerts for young people, which have been an integral part of New York's musical life for the past thirty years, are announced by the Philharmonic-Symphony Society of New York.

Directed, as always, by Walter Damrosch, the customary six Saturday afternoons in Carnegie Hall are scheduled for the following dates: Oct. 13 and 27, Nov. 10, Dec. 1, 15 and 29.

"Present subscribers have until June 1 to renew," it is stated. After that date new orders will be filled. As usual, Mr. Damrosch will lecture on the programs presented. Special features and soloists will also be arranged for the coming year.

Mr. Damrosch, discussing the series just before he sailed, commented on the changed audience which it had developed in the past few years.

Bridging a Hiatus

"Like the English horn which isn't English and isn't a horn," he explained, "the symphony concerts for young people aren't really for 'young people' at all, any more. Technically speaking, the series is planned to bridge the hiatus between the children's concerts and the regular subscription concerts. In the past, the official prospectus has always defined the programs as 'adapted to young people from twelve to eighteen years.'"

"However, if statistics were published, it would be found that, unlike the children's concerts which have an audience almost exclusively of youngsters, the young people's subscribers include many adults. The cause is natural and logical. In a day when no one is too old to learn to enjoy an art which may have been missed in a crowded youth, the general educational movement has no limit. Mature persons who formerly might boast that they 'didn't know much about music but they knew what they liked' have discovered what fun it is to know something about music and to find out what they really like. It is always a satisfaction to me to feel that thousands of older listeners, as well as adolescents, have, through these concerts, learned to understand and appreciate the great masters."



FRANK H. SHAW, MANAGER OF ARTIST RECITAL COURSES AT OBERLIN COLLEGE

OREGON HIGH SCHOOLS HOLD TOURNAMENT

PORTLAND, ORE., May 16.—Corvallis High School won the grand sweepstakes in the fifth annual high school tournament held at Pacific University in Forest Grove; Franklin, of Portland, was second; Salem and Oregon City schools came third and fourth.

Carolyn Haberkamp, of Tillamook, and Howard Halbert, of Tillamook were first in the piano and violin contest. Voice awards were given to Eulaine Cox, Portland; Lucille Cummings, Salem; Harold Witcraft, Turner; Mervin Dant, Portland.

S. Miller Callahan, dean of the conservatory of music, conducted the tournament. Judges were David Scheetz Craig, editor of Music and Musicians, Seattle, J. L. Wallin, music critic of the Oregon Journal, and Susie Aubrey Smith, of the Portland Telegram.

J. F.

NATIONAL HARPISTS RE-ELECT OFFICERS

At a recent meeting of the board of directors of the National Association of Harpists, Inc., the officers were unanimously re-elected. They are: Carlos Salzedo, president; Van Veatchton Rogers and Salvatore de Stefano, vice-presidents; Melville Clark, treasurer; Alice Hills, secretary. The board of directors is composed of Mrs. Karl Bitter, Marietta Bitter, Melville Clark, Annie Louise David, Marcel Grandjany, Alice Hills, Mary Louise Hogan, Eve Horan, Anna W. Lawrence, Lucile Lawrence, Marie Miller, A. Francis Pinto, Van Veatchton Rogers, Carlos Salzedo, Ada Sassoli, Salvatore de Stefano, Grace Weymer, Florence Wightman.

The board has confided to Eleanor Shaffner, a member of the Salzedo Harp Ensemble and the Lawrence Harp Quintet, the organization of a state chapter in North Carolina. This appointment coincides with Miss Shaffner's recent appointment as teacher of harp at Salem College, Winston-Salem.

OBERLIN PROSPECTUS Many Concerts Planned for Next Season

OBERLIN, OHIO, May 23.—Frank H. Shaw, manager of the artist recital course of Oberlin Conservatory of Music, announces the engagement of the following artists for the year 1928-1929: Titto Schipa, tenor; Harold Bauer, pianist; Albert Spaulding, violinist; St. Olaf Lutheran Choir, Melius Christiansen, director; Pro Arte String Quartet; Myra Hess, pianist; Societie des Instruments Anciens, and Florence Austral, soprano. The Cleveland Orchestra, under the direction of Nikolai Sokoloff, will be heard in three concerts.

The centenary of the death of Franz Schubert was commemorated during the week of May 6. Members of the conservatory faculty appeared before the student body at the daily chapel services. James Husst Hall spoke of Schubert's life and contribution to music, the quartet in A minor was played by Raymond Cerf, Reber Johnson, Friedrich Goerner and Alphonse Gailewicz; the conservatory orchestra played the unfinished symphony and Florence Jenny Hall sang.

Choral Concerts

The spring choral concert given by the Oberlin Musical Union, May 10, under the direction of George W. Andrews, marked the end of the sixty-seventh year of this organization. The program included Gretchaninoff's O God Hear My Prayer, Chorus of Reapers from Ruth, by Georg Schumann, the final chorus from Bruch's Odyseus, and smaller numbers by modern Russian composers. A feature of the program was the performance of a motet, Son of Mary, written by Nathaniel Dett and dedicated to the Musical Union. Bruce Davis was at the organ.

The Douglass Memorial Chorus was heard in concert, April 24, under the direction of Don Morrison. The program consisted of a group of Bach chorales, a number of negro spirituals, and Dett's Listen to the Lambs. Elizabeth Sinkford, a Juilliard student of the class of '26, was the assisting artist. Miss Sinkford was enthusiastically received.

New Faculty Quartet

The Oberlin Conservatory of Music will be represented during the next year by a new string quartet composed of faculty members. It will include Raymond Cerf and Reber Johnson, violins; Maurice Kesser, viola, and Friedrich Goerner, cello.

Denoe Leedy, of the piano faculty, was heard in a lecture-recital entitled Some Contemporary Piano Music at the Cleveland Museum of Art, April 29. Mr. Leedy gave concerts at Sage Hall, Smith College, May 3, and at Vassar College on May 4.

G. O. L.

IOWA SCHOOL CONTESTS

WATERLOO, IOWA, May 23.—East Waterloo High School Symphony Orchestra, directed by G. T. Bennett, won the state championship at Iowa City, defeating the orchestra of Abraham Lincoln high school, Council Bluffs, in the finals. This was the first time a Waterloo high school musical organization had won a major event in the Iowa state contest. Judges of the final orchestra events were: A. Pepinsky, conductor of the University of Minnesota Symphony Orchestra; A. J. Stephens; and George Dasch, conductor of the Little Symphony Orchestra of Chicago. More than 3,000 high school musicians competed in this year's festival.

B. C.

Seattle Girls Win Approval

Schumann Heink Holds Local Auditions

SEATTLE, May 16.—Five Seattle girls appeared in audition before Ernestine Schumann Heink prior to her Seattle concert and won the approval of this famed artist. The girls won the coveted honor from a field of some fifty contestants. They were Dorothy Dando, Gertrude Dobbs, Anna Olander, Adelaide Cole, and Winifred Lundberg.

The Philomel Club presented Frieda Peycke, Los Angeles composer-interpreter, as soloist at its spring concert in Roosevelt High School, with C. W. Lawrence as guest conductor. The chorus' principal number was Bennett's setting of The Lady of Shalott. Notable work was also done in unaccompanied items.

Ladies' Musical Club

Selwyn Harris, tenor, was among the soloists who appeared before the Ladies' Musical Club. His rich voice found ready acceptance. Other participants were Margaret Moss Hemion, Margaret McCulloch Lang, and John Hopper. The accompanists were Cecil Jennings and Amy Worth.

The Junior Amphions, a chorus of young men, sang under the direction of Arville Belstad and made a good impression. Dorothy Hall, soprano, was the guest artist.

The Cornish Trio gave its final concert of the season, with the Arensky trio in D minor as an outstanding number. The personnel is: Peter Meremblum, violinist; Kolia Leviene, cellist; and Berthe Poncy, pianist.

Louis Drentwett, blind Seattle pianist, gave his farewell concert in the Women's Century Club, before leaving for the East for future study.

Young Artists Appear

Denny Griffith Hannan, young violinist of the Francis J. Armstrong studio, played in concert in the Chamber of Commerce, with Gladys Wheeler, soprano, assisting.

The music department of the University of Washington presented the chamber music class, under the direction of Moritz Rosen, in an attractive musicale. Sam Couch and Marjory Chandler, violinists, were soloists.

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"Blues" Author Talks on Jazz

Music Week in Harlem Addressed by Handy

Jazz is of Negro origin, but the Negro must try to imitate white musicians in the thing he has created.

This was a point made by Walter C. Handy in an address given at the conclusion of Harlem's Music Week celebration, held from May 7 to 12 under the auspices of the West 135th Street Branch of the Y.M.C.A. The program was the climax of a historical series arranged to outline the development of music from folk songs on through art songs, opera and ensemble to present-day tendencies.

Mr. Handy, originator of the "blues," explained how this music expressed a period of dejection and oppression in the Negro's life. Jazz must not be confused with the spirituals, he said, but should be regarded as an emotional expression.

Mr. Handy played his own St. Louis Blues and the Memphis Blues, and other music of this type was given by the John C. Smith dance orchestra. Russell Smith also appeared as a performer, and the Utica Jubilee Singers sang spirituals.

The week was widely observed by Negro residents, with Dr. Harry T. Burleigh at the head of the committee. Programs were held in the Y.M.C.A. every evening; audiences were large, and each session began with community singing.

Sing Russian Music

Hall Johnson, director of the Hall Johnson Singers, gave an address on folk song the first night, when Russian folk melodies were sung by a Russian choir. Mountain songs of the south were sung by Mrs. Parks, and the Joe Jordan Singers gave Negro folk songs. The chairman was E. Aldama Jackson.

Art songs were featured on Tuesday, when Bessie Bearden was the chairman and Dr. Melville Charlton gave an address. Solo singers were Ruby Green, Ruth Wooten, Mrs. Tarrell and Dick Snellings.

Wednesday evening brought operatic excerpts sung by Jessie Zackery and Chauncey Northern. The address was given by William Wesley Weekes, and Leon Williams was chairman.

Ensemble Program

A program of ensemble music was given on Thursday, when the speaker was Walter B. Baker. Taking part were the Schubert Club, consisting of mixed voices under the direction of Edward H. Margetson; male voices, representing the choir of St. Philip's

New York Concerts

Women's University Glee Club

GERALD REYNOLDS conducted the Women's University Glee Club in a program of interesting items exceedingly well presented in the second and final concert of the organization's fifth season, in Town Hall on Tuesday evening, May 1st. The chorus showed the results of a fine and understanding direction in their skillful singing of rather difficult music.

The Italians were represented in the opening numbers of the recital with Gabrieli's Madrigale, Donato's Villanella alla Napolitana and Verdi's Hymn to the Virgin. Leopold Damrosch Mannes' Madrigal, which was written in Italy on a verse from Shelley's poem The Moon, was very well received, the composer acknowledging the plaudits of the audience.

The first performance of Roy Harris's Song Cycle after Whitman, for two pianos and women's chorus, which he especially wrote for the Club, was a splendid performance of music by no means facile to sing and to play as excellently as did Carlos Chavez and Harry Cumpson. The Cycle derives from Walt Whitman's poems One hour to Madness and Joy! Ethiopia Salutes the Colours, and To Think of Time. It is modernistic in character, quite realistic, and colorful.

Another first performance (in America) was that of the works of the Greek, Georges Poniridy, which included three Byzantine songs: Kyrie, Sanctus, and Agnus, which were embellished with an organ prelude, interlude, and postlude, played by Nils Nelson. Marjorie Nash, soprano, of Simmons College was soloist. In contrast, Mr. Poniridy offered three Greek popular Songs consisting of The Little Vessel, Papadia, and The Rocks of Agrafa, the latter being beautifully sung by Janet Creighton, soprano, as soloist.

Aaron Copland was represented by a Pastorella, written during 1921, which was followed by Colin McPhee's Cradle Song and C'est la Bergere Nanette.

I. L.

P. E. Church; and an instrumental group, piano, cello, and violin, under the direction of Walter B. Baker. George E. Hall was the chairman.

Friday evening was given over to the classics. George W. Abbott was chairman; and participants were Ruth Wooten, Carrie Yates, John Screen, Viola Anderson and William Holland.

A feature of the week was an exhibit in which portraits of famous musicians, musical periodicals, and books on music were displayed. A memory test relative to the musical history of the Negro was also featured.

The Harlem Music Week committee consisted of Dr. Harry T. Burleigh, chairman; E. Aldama Jackson, C. W. Hyne, Thomas E. Taylor, Jessie Zackery, Chauncey Northern, Henry C. Parker, Jr., Leah Kate Walker, Herbert T. Miller, Bessie Bearden, William Handy, Gertrude Martin, Cleveland G. Allen, Walter B. Baker, Carlette Thomas, Leon Williams, Walter C. Handy, Leon Adger, Minnie Brown, Sonoma Talley, Paul Bolin, Melville Charlton, J. Rosamond Johnson, Felix Weir, Will Vodery, Hall Johnson, Geraldine Dismont, Frankye Dixon, George Harris, Olyve L. Jeter, and William Davis.

CLEVELAND G. ALLEN.

Inkova Club Appears

THE Inkova Outdoor Club under the direction of Ross David gave its eighth annual concert at the Heckscher Theatre on May 14. The first part of the program was devoted to serious musical presentation and included works of Beethoven, Grieg, Henschel, Taylor, Rossini and David by the Glee Club and groups of songs by Lorraine Voigt, soprano; Lilliebelle Barton, soprano; Marjorie Marsh, coloratura, and Mary C. Browne, contralto. Kenneth Wilmot, baritone, and Adele Marcus, pianist, the recent winner of the Walter Naumburg prize, were the assisting artists.

The Glee Club has an attack and unity of tone most commendable in a woman's organization. After a fine performance of Revelation, a well written and splendidly balanced choral work, Elizabeth David, the composer and accompanist, was presented with a basket of flowers.

The honors to soloists went to Miss Marcus, Mrs. Voigt and Mr. Wilmot. Miss Marcus, who played De Falla and Chopin has a poise and effortless finish in performance which many more mature artists lack. Mr. Wilmot has a well produced baritone voice which he uses artistically and Mrs. Voigt sings with intelligence and a round even tone.

The second part of the program was given in old fashioned dress and included a group of dances under the direction of Mildred Palmer. H. J.

Breakfast With the Rubinstein Club

IN celebration of its twenty-fifth annual White Breakfast some 1,400 members and guests of the Rubinstein Club (in its forty-first season) assembled to attend the Breakfast held in the Waldorf-Astoria on Saturday, May 5th. There were elaborate and tastefully arranged decorations of silver mingled with the red and white colors of the Club, and specially made silver souvenirs were distributed to those present.

The White Breakfast and the various programs were presided over by Mrs. William Rogers Chapman, president of the Rubinstein Club, and her many aides. On the concert program was Lydia van Gilder, mezzo contralto from La Scala of Milan, whose voice had a deep, rich quality, well displayed in Voce di Donna from Gioconda and songs by Respighi, Alexander Georges, Luise Reichardt and Rachmaninoff. Eugene Platnikoff, conductor of the Imperial Theatre of Moscow, accompanied by Miss van Gilder.

Beatrice Belkin, coloratura soprano, who was present through the courtesy of Roxy, sang with ease and grace Benedict's Carnival of Venice, which was encored. Clark Sparks, a young American tenor, effectively sang numbers by Curran, Mendelssohn, Martin, Donaudy, Tosti, Padella, and Barthelmy, including several encores. His voice is of agreeable quality.

In the Astor Gallery, Mildred Prince was scheduled, at four o'clock, to dance Grimm's Famaella, interpreted by La Bambina and Rubinstein's Melody in F, a Silver waltz memory created for the Rubinstein Club. I. L.

COLUMBIA, Mo.—The winner in the class A high school music contest here was Joplin, with Kansas City, Missouri, Northeast high school running second and Columbia third. Class B championship went to Flat River, Mo.

Schools Enter Association

National Body Names Those Admitted

Kenneth M. Bradley, president of the National Association of Schools of Music, announces the list of schools of music admitted to full institutional membership in this Association. They have been found by the commission on membership to have the faculty and equipment to maintain the courses leading to the degrees of bachelor and master of music which the Association has set as standard requirements. While the courses in the various schools are not identical in every detail, they are of the same educational equivalent and of high artistic standard.

Those Admitted

The following schools have been admitted to membership: American Conservatory of Music; Bush Conservatory; Cincinnati Conservatory of Music; College of Fine Arts, Syracuse University; College of Music of Cincinnati; College of the Pacific; Columbia School of Music; Combs Broad Street Conservatory; Eastman School of Music of the University of Rochester; Horner Institute Kansas City Conservatory; Institute of Musical Art of the Juilliard School of Music; Louisville Conservatory of Music; MacPhail School of Music; New England Conservatory; Northwestern University School of Music; Oberlin Conservatory of Music; Pittsburgh Musical Institute; Smith College Department of Music; University of Iowa School of Music; University of Kansas School of Music; University School of Music, Ann Arbor, Michigan University of Southern California School of Music; Yale School of Music; Cleveland Institute of Music.

Applications received from many others are being held pending further consideration by the commission, and personal inspection of the equipment and work being done by commission members.

November Meeting

The next meeting of the Association will be held in November, at which time a further report of the membership commission will be made.

The officers of the Association are: Kenneth M. Bradley, president; Charles N. Boyd, Pittsburgh Musical Institute, treasurer; Burnet C. Tuthill, Cincinnati Conservatory of Music, secretary; and Harold L. Butler, Syracuse University, William MacPhail, MacPhail School of Music and Frederic R. Cowles, Louisville Conservatory of Music, vice-presidents.

The membership commission is composed of Dr. Howard Hanson, Eastman School of Music; Edgar A. Brazelton, Bush Conservatory; Gilbert R. Combs, Combs Broad Street Conservatory; John J. Hattstaedt, American Conservatory of Music; Earl V. Moore, University School of Music, Ann Arbor; Louise Westervelt, Columbia School of Music.

EMPORIA, KAN., April 25.—Pearl Weidman, of Kansas City, Mo., will teach in the music school of State Teachers' College during the remainder of the season, and through the summer.

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NOTABLE CHICAGO MUSICAL EVENTS

By ALBERT GOLDBERG

CHICAGO, May 23.—The Rosé String Quartet of Vienna was greeted by a capacity audience on its first Chicago appearance in the James Simpson Theatre of the Field Museum on May 13. Through the generosity of Elizabeth Sprague Coolidge admittance was free, which may have accounted for the unusual attendance, the Chicago public never having been noted for its enthusiastic patronage of chamber music concerts.

The program consisted of Franco Alfano's quartet in D, John Alden Carpenter's new quartet, and Schubert's deathless Death and the Maiden quartet. Alfano's work was widely different from the only other music of his with which we are acquainted, the opera Resurrection, but no better, as far as we could discover. Far more vital and expert was Carpenter's new opus, an American work that may well hold its head high among the current output of the nations. Both were given well-planned performances that seemingly did full justice to their composers. A better opportunity to judge of the capabilities of the Viennese musicians was afforded by the Schubert quartet, which was played with the most delicate sympathy, and not too finical a regard for the possibilities of perfect smoothness.

The Hebrew Singers' Union of Chicago appeared in concert in Orchestra Hall on May 13, conducted by Leo Low. Cantor M. Hershman was the soloist.

The Catholic Casino Male Chorus, an organization of good voices trained as an excellent ensemble by Joseph N. Moos, gave its annual concert in Kimball Hall on May 13. Lillian Rehberg, a talented young cellist, was the soloist.

Red Death Ballet

What might, in a charitable moment, be called a ballet after Edgar Allen Poe's The Masque of the Red Death, was presented in the Goodman Theatre during the week of May 14 as a curtain raiser to a performance of Shakespeare's A Midsummer Night's Dream. It is by Neal Caldwell, with music (the word has long since become an elastic one) by Hamilton Forrest.

Mr. Caldwell calls his outburst "a grotesque in rhythmical dissonance," which, if you ask us, is a splendid example of what Mr. Noble has already editorially designated as "schmoos." The piece is in two scenes. In the first the beggars stand and kneel before the welded gates of Prince Prospero's castle, while three pianos, an organ, a 'cello and two violins make assorted noises not far removed from the ordinary to be nearly as "arty" as they were probably intended to be. The second scene depicts the interior of the castle during the program of the masked ball. No one pretends to dance, however. The guests stand around and flap bird-like costumes (for all the world like a flock of penguins), wear ghastly, leprous masks, and one and all howl like the inmates of the violent ward of a psychopathic hospital. Three times the Red Death hops through their midst, hissing and grunting, finally inflicting upon them the punishment they undoubtedly deserved, and thus giving the perverted waltz which Mr. Forrest wrote for this scene a chance to be heard, for a brief, but not too brief, moment.

If this be Art, then give us Nature.

A Gifted Pianist

Pauline Manchester, the young Chicago pianist who recently won a Mason and Hamlin grand piano in a contest conducted by the Society of American Musicians, was given a recital appearance under the same auspices in Fine Arts Recital Hall on May 14. It was no easy task that faced the young artist, who had defeated thirty-two competitors for the coveted prize, and now was called upon to give public proof that the confidence of the judges had not been misplaced. Interest ran high, and the hall was all too small for those

who wished to listen in upon the demonstration.

Miss Manchester's program was comprehensive and taxing, but seldom, as our own ears heard in part and later report verified, did she falter. The Bach of the A minor fugue was a sturdy and accurate account of the chief of the polyphonists, and the gavotte from the sixth English suite was a captivating example of rhythm and tonal delicacy. Scarlatti's sonata in F was sparkling, deft and stylistically perfect. Brahms, of the capriccios of opus 76 and the E flat major rhapsody, provided moments apparently antipathetic to the young artist's temperament, but here again her workmanship was sound and well guided. MacDowell's

Miss Spokesfield was refined, careful and painstaking in little pieces by Medtner, Debussy and Poulence. Saint-Saëns Etude en forme de valse was considerably beyond her grasp. Mr. Huber sang easily and agreeably, and somewhat placidly, as if it were his intention to be a gentleman first and a singer next. Nevertheless his voice has resonance and freedom, and his enunciation is worth a word of praise.

Sara Levee, who won the piano division of this year's Society of American Musicians' contest and was awarded an appearance with the Chicago Symphony Orchestra as a prize, gave her first recital in the Playhouse on May 6. Her playing again disclosed many attractive aspects.



CHICAGO MUSICAL COLLEGE PRIZE WINNERS: TOP LEFT, PEARL WALKER YODER, OF THE VOCAL CONTEST; TOP RIGHT, FREDERICK DVONCH, OF THE VIOLIN CONTEST; BOTTOM LEFT, MARSHALL SUMNER, OF THE SECOND PIANO SECTION; BOTTOM RIGHT, GLADYS HEATH, OF THE FIRST PIANO SECTION

Sonata Tragica, some Chopin, and miscellany by Strauss, Ravel, Debussy and Chassins, completed the program.

Minna Krokowsky, violinist, returned to her native city after a period of study in other parts to display her accomplishments in a recital in Fine Arts Recital Hall on May 17. In the portion of her program devoted to the classics, a Bach prelude, Vitali's chaconne and other items, her style was upright and honest, her tone pure, and her intonation variable. Both she and the audience were less happy during the progress of Jules Conus' concerto, surely one of the most blighted collection of notes in the whole of a none too bountiful literature. Two numbers from Ernest Bloch's Baal Shem suite were also included in the program. Leon Benditzky was at the piano.

The Young American Artists Series was concluded for the season with a joint recital in Fine Arts Recital Hall on May 17 by Gretna Spokesfield, pianist, and Leonard J. Huber, baritone.

CHICAGO, May 16.—An audience that filled Orchestra Hall to capacity and that manifested extreme interest and enthusiasm was present for the annual prize competition of the Chicago Musical College on May 12. Six pianists, three vocalists and three violinists contested for prizes and scholarships, the young artists who appeared on this program having been chosen through a preliminary series of elimination contests. Accompaniments for all participants were furnished by the Minneapolis Symphony Orchestra, conducted by Henri Verbrugghen.

Gladys Heath of Chicago was the winner of the Conover grand piano, donated by the Cable Piano Company, Chicago, the first movement of Grieg's A minor concerto being played by all contestants in this group. A prize fellowship of \$300 was awarded to Marie Kessler of St. Louis, as the holder of the second highest average. Marjorie Peters of Kansas City, Mo., won the fellowship of \$50.

Comes From Australia

The second section of the piano contest involved the reward of a Mason and Hamlin grand piano, donated by the Mason and Hamlin Company, Boston, Mass. It was won by Marshall Sumner, who comes from Victoria, Australia. The first movement of Rubinstein's concerto in D minor was the contest piece. The second prize of a \$300 fellowship was awarded to Ruth Miller of Crown Point, Ind., and the \$50 fellowship went to Marie Crisafulli of Chicago.

The vocal contest, often the weakest spot of such events, brought forward talents of unusual excellence. Pearl Walker Yoder of Chicago, was adjudged the winner of the Vose and Sons grand piano donated by the Moist Piano Company of Chicago. She sang Ritorna vincitor from Aida. Eunice Steen, of Fort Worth, Tex., recently heard as the Countess in a performance of The Secret of Suzanne at the Goodman Theatre, was awarded the \$300 fellowship for her performance of Una voce poco fa from The Barber of Seville. Alvina Palmquist, of Canova, S. D., won the \$50 fellowship, singing Che faro Euridice from Orpheus.

Frederick Dvonch, a Chicago boy, won the old violin presented by Lyon and Healy of Chicago. Wieniawski's Souvenir de Moscou was the composition played in this group. Second award of a \$300 fellowship was given to Fannie Adelman of Chicago. Benjamin Rotstain, Kansas City, Mo., was the recipient of a \$50 fellowship.

Participants in these contests were restricted to those taking the regular diploma courses of the institution. The judges were Rudolph Ganz, Leonard Lieblich, Henri Verbrugghen, Victor Kuzdo and Dudley Buck.

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Names and What Their Owners Are Doing

Edwin Franko Goldman, conductor of the Goldman Band, was presented with a gold medal by the musicians' union of Brockton, where he conducted the annual benefit for the Brockton Musicians on May 7. As a judge at Columbus, Ohio, for the Ohio State Band Contest, he was again honored with a gold medal and the keys of the city, presented by Mayor Thomas. Mr. Goldman was to conduct a massed band of 2,500 school players on the Boston Common. This was to be his last appearance before the beginning of the eleventh season of his summer concerts at Central Park and New York University. The first New York concerts of this season will be on June 11 at Central Park and June 12 at New York University.

PHILADELPHIA, May 23.—Elizabeth Hipple is a young Philadelphia pianist who has attracted attention in the Quaker City. Her latest appearance was as soloist at the spring musicale given by the New Century Club, where her highly artistic playing brought her enthusiastic applause and encores. She is a pupil of Alberto Jonas.

Next season, Sylvia Lent will pay her fourth visit to Philadelphia since 1926, when she plays a return engagement with the Penn Athletic Association. Miss Lent made her first appearance in Philadelphia at the Sesquicentennial. She was next heard with the Matinee Musical Club in 1927.

William Simmons, American baritone, was heard as soloist at the gala Atwater-Kent concert, Sunday evening, May 6. He was also heard in joint recital with Allen McQuhae, tenor, at the Grassy Spring Country Club, Yonkers, N. Y., Saturday evening, April 26. On April 25, Mr. Simmons appeared at a concert given by the Shriners at Kingston, N. Y. On June 15 he was to be heard in concert at Mount Pleasant, Mich., and on July 20 will appear in a joint recital with Mr. McQuhae at the University of Virginia, Charlottesville, Va. Next season, Mr. Simmons will make a tour of the Pacific coast.

Due to the success of her debut New York recital in Carnegie Hall on Feb. 19, Gina Pinnera, dramatic soprano, has been engaged for the sixty-ninth Worcester, Mass., Festival for two performances with orchestra under Albert Stoessel in a miscellaneous program on Oct. 3 and 4. Miss Pinnera has also been engaged in Kansas City and Wichita for recital appearances next season.

Ashley Pettis, pianist and teacher of the Eastman School of Music of the University of Rochester, will remain in Rochester for the summer session, June 25 to July 28, as a member of the piano faculty.

Paul Whiteman and his orchestra will return next season for a fall tour of the south, middlewest and east. This tour, which is limited to seventy cities, is now over eighty percent booked, and will undoubtedly be extended into the new year. Mr. Whiteman is working on an entirely new repertoire, which will include compositions by George Gershwin, Ferdie Grofe, and Maurice Ravel.

Owing to an editorial error, Paul Wittgenstein, one-armed pianist, was referred to in a letter from Vienna last week as Victor Wittgenstein. Victor Wittgenstein, pianist and teacher, makes his headquarters in New York and has frequently been heard in recitals in this country. Prominent among his pupils is Aaron Copland.

While in the South with the Metropolitan Opera Company, William Gustafson gave a recital at the Florida State College for Women at Tallahassee on April 27. Mr. Gustafson's closing appearance with the Metropolitan on tour was in Cleveland, where he sang the Landgraf in Tannhäuser. He returns to that city on May 31 to sing in the oratorio The Martyrs with the Cleveland Railway Chorus under Charles Dawe. An interesting summer engagement for Mr. Gustafson is at the Norwegian Singer's Association of American eighteenth biennial festival at Winnipeg on July 5 and 6. On August 17 he will be heard in the Hollywood Bowl.

Ann Mack and Arthur Hackett, accompanied by Mrs. Arthur Hackett, each sang a group of songs at the Hotel Astor on May 9 when the Hearst organization gave a party in honor of the Bremen Flyers.

Sigismond Stojowski has returned from Havana, Cuba, where he gave two recitals on March 12 and 14. His Chopin recital on March 14 was preceded by his first lecture in Spanish, which created favorable comment. Mr. Stojowski is to give his master classes in piano at Los Angeles, San Francisco, Oakland and Seattle this summer. During June and a portion of July he will be in Los Angeles; July and August in Oakland, and August and September in Seattle. He is also to give five recitals at the University of California in Berkeley on July 5, 12, 19 and 26 and Aug. 2. In this series of recitals he will give "a bird's-eye view of piano literature ranging from the primitives of Scarlatti, Frescobaldi through Debussy Scriabin and Stravinsky." Mr. Stojowski returns to New York about Oct. 1.

Betty Tillotson, New York concert manager, just returned from a Western trip, during which she attended several performances of the Festival Opera Company. Miss Tillotson states that audiences at these performances ranged from 2,500 to 4,000; the choruses numbered from 100 to 400, and the orchestras averaged about 100. In St. Joseph, Mo., the performance was held up about twenty minutes by applause. Emily Roosevelt has been engaged to sing the title rôle in Aida at the opening performance of the Philadelphia Civic Opera Company. Merry Harn, another Tillotson artist, is on a mid-western tour, which she is making by automobile. Miss Harn is to sing in Chicago shortly.

MONTCLAIR, N. J., May 23.—The New Jersey Orchestra's sixth season came to a close on May 11 with a concert that marked the highest attainment of the organization thus far. Under the conductorship of Philip James a varied program was excellently played. Harold Bauer was the soloist, playing the Beethoven Emperor concerto in a manner that evoked prolonged applause.

Allen McQuhae, tenor, and William Simmons, baritone, sang at the opening dinner of the Grassy Spring Country Club on April 21. Both artists also were heard on the gala program of the Atwater Kent Hour on May 5.



HARRINGTON VAN HOESSEN, BARTONE, WHO HAS APPEARED IN JOINT RECITALS WITH FRANK LA FORGE AND AT OTHER CONCERTS

Harrington Van Hoesen, baritone, has been heard on numerous occasions recently. On April 27 he sang in concert at Darien, Conn., and on May 22 in Derby, Conn. Mr. Van Hoesen sang the rôle of Elijah in two performances of Mendelssohn's oratorio, one in Tarrytown, N. Y., on May 1 and one in Yonkers on May 4. On April 28 and May 20 he gave joint recitals with Frank La Forge over stations WOR and WHN.

The Singers Club of Cleveland has engaged Elsa Alsen for a concert in that city on April 24 next. Mme. Alsen, known as a Wagnerian artist and a recitalist, has also been engaged for a recital of the Pacific coast in addition to appearances in other concerts and in opera.

Haensel and Jones have completed arrangements with the Mendelssohn Choir of Pittsburgh, Pa., for the appearance of three members of the quartet for a performance of Messiah to be given by the Choir in that city on Dec. 28. The artists are Esther Nelson, soprano, Edna Indermaur, contralto, and Allan Jones, tenor.

Viola Philo, soprano, a member of the Roxy Theater "musical family," is actively occupied with concert, theatrical and broadcasting activities. Miss Philo was engaged to appear on May 19 in Carnegie Hall, under the auspices of "Icor" Inc.

Ernest Hutcheson has been booked for an appearance in Eureka, Ill., in the concert course of the College. The date is March 4.

In addition to its regular New York subscription series, the Flonzaley Quartet will appear in the course of concerts given by the Institute of Arts and Sciences of Columbia University.

DANISH KING DECORATES JERITZA

F. C. Coppicus has received a cable from Copenhagen telling of Maria Jeritza's triumphs at the Danish Royal Opera House in that city, where she sang in Tosca, Tannhäuser and Carmen. The Queen and King of Denmark were present at all performances. After the first performance, Mme. Jeritza and Baron Popper, her husband, were invited by Their Majesties to the royal summer home, Castle Sorgenfrit, where the King conferred upon Mme. Jeritza the Royal Golden Medal of Denmark for science and art.

The Philadelphia String Quartet—Arthur Bennett Lipkin, first violin; Stanislaw Dabrowski, second violin; Philip Neeter, viola; Milton Prince, cello—has completed its third season's activity and is now making plans for the season of 1928-1929. Next year the quartet will give a series of concerts in Philadelphia and in New York, offering world premieres of several important works. The Quartet will give an historical cycle of lecture concerts on chamber music and special children's matinees in Philadelphia in addition to its regular concert engagements. Among the important novelties to be presented are the sextet by Turina and a quartet by Janacek. Whithorne's piano quintet will be given for the first time in Philadelphia.

The members of the Philadelphia String Quartet have been associated with chamber music for many years; Mr. Lipkin has played with quartets in this country and in Europe; Mr. Dabrowski was connected for many years with the Swedish Quartet; Mr. Neeter has been with the Wendling Quartet of Germany; and Mr. Prinz received his chamber-music training under the late Franz Kneisel.

Beniamino Gigli was booked to sail on the Biancamano, May 12, to spend a month at his new villa in Recanati. In June he will go to Buenos Aires, where he is to appear with the opera company during July and August. Mr. Gigli will return to America about the middle of October and will give a few concerts near New York before he opens his season with the Metropolitan Opera Company. His only New York concert will be given in the Century Theatre on Nov. 4.

The English Singers of London, who have widely toured the United States, will make their first appearance next season in Denver and Colorado Springs in November. These artists have already been booked for sixty dates for next year.

KARL JORN RETURNS

After an absence of six years, Karl Jörn, tenor, formerly of the Metropolitan Opera Company, has returned to this country. Mr. Jörn has been making extensive appearances in opera and concert abroad. He has been living at Darmstadt, Germany, and has appeared there, as well as in Frankfurt, Cologne, Berlin, Breslau, Stuttgart, Münnz and other cities. He was also heard with the National Opera in Riga and Estomier, and during the past season made a concert tour through Brazil, Argentine and Chili. Mr. Jörn then returned to Germany to fulfill other engagements. While in this country, Mr. Jörn plans to make a concert tour.

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SOME STUDIO NOTES FROM HERE AND THERE

COLLEGE OF MUSIC CONCERT

The program of the New York College of Music students' concert, held in Carnegie Chamber Music Hall on May 10, included Mozart's quartet in G minor, played by Antoinette Mancini, Stephen Kaputa, Belmont Fisher and Bernard Riese; Haydn's quartet in G, opus 54, No. 1, performed by Hildred Zerman and Messrs. Kaputa, Fisher and Riese, and Mozart's quartet in G, played by Esther Heller, Iwao Fukin, Belmont Fisher and Marguerite Buttleman. All three numbers were very capably performed particularly the last. Between these quartets Clara Haene, soprano, sang works by Bohm and Denza, and Monya Burlak the aria *Una voce poco fa*. Both have very promising voices and obviously pleased those present. The junior concert is scheduled for May 28, and the commencement on June 15 at Town Hall. G. F. B.

CHICAGO, May 23.—Ida Mae Cameron, soprano, and Charles Young, tenor, were soloists at a Sunday evening musical at the Hotel Windermere recently. Featured were Spanish and American southern songs by Miss Cameron, and Irish folksongs by Mr. Young.

CHICAGO, May 14.—Cecile de Horvath, pianist, has been re-engaged for a recital at Coker College, Hartsville, S. C., on March 15 of next year. She played a return engagement on May 11 at the May festival in Oskaloosa, Iowa.

Mieczyslaw Münz, Polish pianist, sailed on the Ile de France on May 18, to spend the summer in various parts of Europe and visit his native Poland. As usual, he will be heard in concerts in many centers before returning to America in the fall to resume activities in this country.

Charles G. Miller, business manager of the Cincinnati Zoo, announces that Josephine Lucchese, coloratura soprano, is to return to the opera there after an absence of three years.

JERSEY CITY, N. J., May 14.—Anna Case, soprano; Moriz Rosenthal, pianist, and Donald Pirnie, baritone, appeared at the Dickinson High School on May 10 for the benefit of the Mary Free Bed Guild of Christ Hospital. There was a capacity audience of about 2,000.

The Leefson Conservatory of Philadelphia announces that Pasquale Amato, baritone, is to head a summer master class for vocal teachers. The course begins June 25 and continues through the summer. The Leefson Conservatory also announces a special summer normal training course in piano under Edith Walton Hamlin. This is the first time these courses have been offered for the benefit of those teachers who are too busy to avail themselves of it during the regular season. The training course will start June 25 for five weeks with daily morning sessions.

RECEIVE APPOINTMENTS

CINCINNATI, May 23.—Two students of the College of Music have received appointments. Helen Schrimpf, pupil of Lillian Rixford, has been chosen organist of the College Hill Episcopal Church. Bertha Paszty, mezzo-soprano, a student of Giacinto Gorno, will sing in Zoo opera productions this summer. G. D. G.

Theodore Van York, teacher of singing, announces that he will be at his

studio, now at 4 West 40th Street, during the summer, because of the requests of his pupils.

Andres Segovia, guitarist, who filled twenty-five dates in five weeks early this year, is returning next January, and has now twenty-one bookings in January alone. Mr. Segovia will go as far west as Minneapolis, and as far south as New Orleans.

CINCINNATI, May 23.—Minnie Tracey, teacher of voice, is concluding one of



A PASTEL PORTRAIT OF META SCHUMANN, COACH AND ACCOMPANIST

her busiest seasons. A feature of her work during the past season has been a series of recitals, each one built around a novel central idea. One of the most successful of the series was *Soirée Parisienne*, held in the Marie Antoinette ballroom of the Hotel Alms. Among those taking part in programs this season were Marguerite Hukill, Ida Blackson, Mary Steele, Elsa Staud Denton, Hazel Simmond, Victorine Harrison, Eileen Sweeney, Helen Mangold, Gertrude Arnold, Ferd Raine, Florence Braum, Bess Brady, Grace Sherwood, Jeanne Springer, Rosalie Hyman, Eugenia Powers, Clara Eberle, Josephine Rolman, Howard Hafford, Laura Strubbe, Ida Blackson and Mary Steele.

An interesting program of harp music was artistically presented by a group of Mildred Dilling's pupils in Aeolian Music Salon, New York, on the afternoon of May 18.

Howard Lindbergh, pianist, made his second appearance at the new Aeolian Hall, April 25, at the regular musicale given by Frank La Forge and Ernesto Berumen.

Clarence Adler, New York piano teacher, will again conduct summer master classes at his summer colony at Ka-ren-ne-o-ke, Lake Placid, N. Y.

BOONTON, N. J., May 16.—Campbell

Duckworth, pupil of Ralph Leopold, New York pianist-teacher, gave a piano recital at the Boughton Studio on April 15. Mr. Duckworth's program included three movements of the Beethoven sonata opus 31, No. 2. This was followed by a group of compositions by Brahms, Chopin, Grainger and Rachmaninoff. His closing group he devoted to compositions of Debussy.

META SCHUMANN, New York coach and accompanist, is the proud possessor of this pastel portrait of her, which was done by Artur Ratska, Hungarian painter of European repute, who worked on it daily for five weeks. The artist was moved to undertake this task because of his admiration of Miss Schumann's creative work. The picture, which was presented as a gift to its subject, is valued at \$10,000. Ratska, says Miss Schumann, is a worshipper at the shrine of Beethoven, and snatches of that composer's symphonies echoed through the studio while Miss Schumann's portrait was being created.

Lyda Neebson, soprano, singing under the auspices of the Arion Club of Allentown, Pa., on May 3, duplicated the success she had in Johnstown on the Cochran Artists Series. Miss Neebson sang in Greenfield, Mass., on March 25. She was booked as soloist with the Montclair Men's Club on May 17.

Jeanne Mills, pianist, who has been a member of Edwin Hughes' class in New York this season, gave a program under the auspices of the Women's Philharmonic Society in Steinway Hall on May 13. She was scheduled to play a recital at the Little Theater of the Three Arts Club on the afternoon of May 20 presenting a program of numbers by Beethoven, Chopin, Rachmaninoff and Dohnanyi.

Louisa F. Parkhurst, pupil of Myra Hess and piano teacher, will conduct a class for teachers this summer. Miss Parkhurst is an exponent of the Matthay principles.

PROSCHOWSKI PUPIL'S RECITAL

Margaret J. Armstrong, soprano, pupil of Frantz Proschowski, gave a recital in the latter's New York studio on May 14. She was assisted by Earl E. Yust, pianist. Miss Armstrong sang with dignity and a nice feeling for the content of her numbers. She included on her program, works by Haydn, Mozart, Donizetti and Handel. Her listeners were enthusiastic and liberal with their applause. Mr. Yust played, with admirable understanding and demonstrated an adequate technique. His program was well balanced and ranged from Strauss to Cowell.

V. C. T.

CHICAGO, May 14.—Henry Purmort Eames, Chicago pianist, lecturer and pedagogue, has accepted the professorships of music and aesthetics at the new Scripps College, Claremont, Cal. Mr. Eames is at present a member of the faculty of the American Conservatory of Music.

CHICAGO, May 16.—Compositions by students and faculty members were featured at a May party given by the Gunn School of Music in Fine Arts Recital Hall on May 4. Mary Van Auken's Sonata Americaine, for violin and piano, was played by the composer and Amy O'Neill; Roland Leich presented a Nocturne for piano; and Melita Krieg's song, *Gray Rocks and Grayer Sea*, was interpreted by Maude Bouslough, with the accompaniment of a string quartet and the composer at the piano. Howard Preston, bass of Civic Opera Company, a new member of the faculty, presented Wotan's Farewell from *Die Walküre*, accompanied by Arthur Granquist; and Miss Neill and Mr. Granquist played two movements from Brahms' D minor Sonata. There was also a one act play, *Evening Dress Indispensable*, given under the direction of Viola Roth, of the dramatic department. Leading rôles were taken by Miss Roth, Luther Swanstrom and Pat Rice.

CHICAGO, May 16.—Under the direction of Herbert Butler, the American Conservatory Symphony Orchestra gave its second concert of the season in Orchestra Hall on May 7. Opening the program with Massenet's *Phédre* overture and continuing, for orchestral numbers, with Mr. Butler's interesting *Ballade* and a work by another gifted Chicagoan, Rossiter G. Cole, the organization proved itself soundly proficient. It has been trained to a praiseworthy degree of unanimity and its handling of problems of color and balance were solved with intelligence and generally effective results. Four soloists appeared. Storm Bull, a gifted fourteen year old pianist, played the first movement of Grieg's concerto, and there were offerings by Cornelia Bernaas Graham, mezzo-soprano, Eva Polikoff, violinist, and Paul Esterly.

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Schumann-Heink's Oldest Grandchild to Marry

SAN DIEGO, CAL., May 23.—Katherine Heink has announced the engagement of her daughter, Ilse Schumann-Heink, granddaughter of Mme. Ernestine Schumann-Heink, to Captain Ferdinand Hirzy of Stevens Point, Wis.

Miss Schumann-Heink is the daughter of Mme. Schumann-Heink's oldest son, August, who lost his life on a German submarine in the war. When the war ended, she, with her mother and her brother Hans were brought to this country by Mme. Schumann-Heink, who established a home for them in California. Miss Schumann-Heink first met her fiancé when she accompanied her grandmother last August on a tour of American Legion benefit concerts in the Middle West. Captain Hirzy is state vice-commander of the American Legion of Wisconsin. He is a Viennese by birth, but served in the American Army during the war. The wedding will take place some time this summer. Miss Schumann-Heink is the oldest of the famous singer's grandchildren.

PORTLAND FEST CHOR IN ANNUAL EVENT

PORTLAND, ORE., May 23.—The Portland Fest Chor, comprising 200 members from the Liedertafel Male Chorus, Helvetia Swiss Male Chorus, the Edelweiss Harmonie Women's Chorus and the Arion Philharmonic Mixed Chorus, gave its third annual concert, on May 5. Herman Hafner directed the singers, and J. Zeller the orchestra. Gertrude Weidemann, soprano from Berlin, assisted. Incidental solos were sung by Helen Fromme Shedler, Mrs. W. A. Fishburn, Olga Ruff, J. Zeller and W. Herrle. The accompanists were Edgar E. Coursen and Olga Ruff.

David Campbell, pianist, was heard in an illustrated lecture on Nature in Music at Reed College.

Oregon winners in the annual junior contest of the National Federation of Music Clubs were Patty Greenwood, Jean Babcock, Helen Dygart, Eleanor Sheeley, Nellie Greenwood, Loretta Morrison, Nadine Hollaway and Helen Lindquist. They were from the studios of Eda and Marjorie Trotter, Paul Hutchinson, Ethel Lynn Mansfield and Nelle Rothwell May.

Mrs. May, Dorothea Nash, Jocelyn Foulkes and Jean Warren Carrick were the judges. Mrs. Carrick is Oregon chairman of the junior department, and Margaret Keep Long assisted with the contest.

CLOSE-UPS OF CARUSO

WINGS OF SONG, by Dorothy Caruso and Torrance Goddard; Minton, Balch & Co.

Any one expecting a searching estimate of Caruso as an artist, the first tenor of his day, will be disappointed in this sketchy book by his widow and her sister. Yet Mrs. Caruso is scarcely to be blamed for the gaps in her chronicle. She writes of what she knows, of her brief married life with a personage long in the public eye—and ear—and of her own reactions to his temperament. She admits that her knowledge of music is comparatively slight. There seems to be no doubt that she was sincerely attracted by Caruso and he by her.

That Madame did not, however, entirely lose her critical sense is frequently demonstrated in these rather rambling memoirs, to which, it may be presumed, Torrance Goddard contributed the touches of somewhat journalistic technic. Madame is still slightly nettled at the recollection of her greatly gifted husband as philatelist.

Like Benign Owl

"Enrico, wearing gold-rimmed glasses," she writes, "studied the stamps through a magnifying glass like a benignant owl."

She declares with some pride that Caruso, although in the strict sense of the word, no scholar, spoke seven languages. Yet she cannot refrain from an implication of funmaking over his English, as witness this extract from a letter to her written during the peerless tenor's Mexican tournee.

"At 3.30 p.m.," writes, Enrico, describing an *al fresco* presentation in Mexico city, "the performance began. My voice was fine and my spirits very high, but there were some black clouds that beginning to schizzichiare very thin, thin. We begin second act, and success was even more great than in the first act. I sang those two acts wonderfully and everybody were glad and enjoy very much. But in the second act when I sing the Barcarola... in which I defy the winds and lightning, the thunder, there was real wind, light and thunder and water come down like a storm."

A Candid Analysis

Mrs. Caruso's analysis of her spouse's character and accomplishments is refreshingly candid. He was, she confesses, "such a versatile person that it seems almost a paradox to say that he was uneducated. And yet, in the accepted sense of the word, that is true. He had that knowledge that comes from wide experience of the technic of singing, of drawing and of modelling. He knew sixty-four operas, he spoke seven

languages, but he never read a book or pretended to any knowledge of literature."

The humors of the courtship are not disguised. On one occasion at the Park Benjamins, Caruso appeared in the florid vestments assigned him in Mascagni's now deservedly forgotten opera, Lodoletta. He believed that this garb at a more or less formal reception would prove amusing. Miss Dorothy seems to have savored the joke but it is doubtful that parental approbation was equally keen.

These are affectionate, but superficial and inconsequential reminiscences. The naiveté and boyishness of Caruso are fully indicated, but of course there was much more to his personality than a ready feeling for whimsy. He learned but one new rôle, that of Eleazar in La Juive, during his wedded life with Park Benjamin's daughter.

The portrait of the Halevy rôle had a depth and a subtlety of treatment not invariably found in certain of his other creations. It suggests that Caruso's artistic development, even if his voice had lost something of the original freshness and brilliance, had not yet reached its peak.

Profoundly Serious

But the story of Eleazar is not the story of Caruso the super-tenor, the mainstay of the Metropolitan. One must look to other and much more professional accounts of his career to gain the proper perspective on its true significance. Caruso was before all else a profoundly serious and irrefragably conscientious artist. He could be droll, off stage. He was an admirable caricaturist, but he was intrinsically a master of vocalization, of diction and of Italian operatic interpretation. Mrs. Caruso does not question this but she goes into no details and gives no indication that she ever really grasped the facets of his opulent artistry.

As it happened, Caruso was an episode in her life. The book is an episode too, an intimate biographical footnote, an essay in chatty personalia, little more.

Several of the tenor's best cartoons, including a gem depicting Toscanini in typical directorial attitude are included in the volume.

H. T. CRAVEN.

Long-Haired Iopas

Long-Haired Iopas: Old Chapters from Twenty-five Years of Music Criticism, by Edward Prime-Stevenson; 426 pages; privately printed; edition limited to 135 copies.

The author, a music critic of many years' standing, has given us a volume, crammed equally with valuable and useless information. Iopa, by the way, is mentioned in passing in the first book of Virgil's Aeneid. Mr. E. P. S. has interspersed his last opus, one of about a baker's dozen, with some of his musically inspired poetry, though... sometimes... we wished... that he hadn't!

Italian opera, as represented by Verdi, many of whose letters are printed in extracts, and the Wagnerian question, take up the greater part of the closely printed book. An "Overture, as long as one by Rossini," opens, and an index closes it. Misstatements abound; apropos of Don Giovanni: "Da Ponte improved on Molière."... "The libretto of Aida is among the best of modern opera-books."

Und so weiter...

B. F.

PORTLAND, ORE., May 16.—Recitals have been given by pupils of Mary V. Dodge, Laura Jones Rawlinson, Eda Trotter, Lena W. Chambers, Dent Mowrey, Mrs. Clifford Moore, Frances Striegel Burke, director of the Ellison-White Conservatory, and Vladimir Svetloff, vocal instructor of this school.

Cadman Pens Playground Song For Los Angeles

LOS ANGELES, May 21.—Groups of children playing harmonicas, strumming ukeleles and singing on Los Angeles playgrounds inspired Charles Wakefield Cadman to write a song for them. This he has named The Playground Song of Youth. It was dedicated at a recent meeting of the Yosemite Playground Community Chorus in Eagle Rock, and will be given first place in the official song book of the Los Angeles playground department, which is to come off the press next month. Glenn M. Tindall is supervisor of musical activities for the department.

Obituaries

ROMAN SIMEON WALDRON

St. Louis, Mo., May 9.—Roman Simeon Waldron, vice-president of the Art Publication Society, and president of the Progressive Series Teachers' College, is dead.

MARK KAISER

New Orleans, May 23.—Mark Kaiser, violinist and identified with such organizations as the Mark Kaiser String Quartet, died May 5. Mr. Kaiser was seventy-three years old and had taught for forty-eight years. Sent at the age of thirteen by his patron, John Slidell of Civil War fame, to study in Paris, he had lessons from Jules Garcin and Charles Dancla. His widow, Hattie Caspar Kaiser, survives. W. M. S.

CARLO GIORNI

Carlo Giorni, painter and grandson of Thorwaldsen, the Danish sculptor, died May 1 in Rome. He was seventy-eight years old, and is survived by his widow, formerly Linda Bergner of Philadelphia, and two sons, Aurelio, composer and pianist of the Elshuco Trio, of New York, and Marcello, of Philadelphia.

EDGAR B. PIPER

Portland, Ore., May 23.—Edgar B. Piper, editor-in-chief of the Morning Oregonian and president of the Symphony Society for five years, is dead. He was an ardent supporter of musical activities. A telegram of condolence was received from President Coolidge.

MARY E. HALL

Meriden, Conn., May 23.—Mary E. Hall, organist and choir director of the Center Congregational Church for many years, is dead. She was a member of the Women's Club and Ruth Hart Chapter, D. A. R. W. E. C.

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SELECTED BROADCASTS

REVIEWED BY DAVID SANDOW



THE broadcasters, usually at variance with one another's ideas, are apparently agreed on one point. By a strange set of coincidences they have designated Wednesday night as Opera Night. For the past few weeks WOR's Operetta in Miniature period has been put on the air at the same time as WJZ's Philco Hour, also a purveyor of light opera fare. And a short half hour after their final curtain has been rung down, WEA's Grand Opera Company embarks upon its vocal and histrionic excursion into the realm of the condensed lyric drama.

Now all this is somewhat distressing. The case of the Grand Opera Hour is not so desperate for, outside the fact that it may play to sated audiences, it at least has the field more or less to itself. But the conflict of the WOR and WJZ features is quite serious and causes listeners no small amount of perplexity and regret. On May 16, to state the point specifically, Gilbert and Sullivan's *Iolanthe* was sung at the former station and at the same identical hour Jones' *The Geisha* held forth in front of the latter's microphone. (Incidentally for some inexplicable reason the Jones opus was moved forward a week, thereby casting aspersions upon the veracity of this paper's Turn of the Dial column.)

Receivers being what they are and the human ear capable of assimilating but one work at a time it was obviously impossible to give full attention to both. And it was likewise distressingly inconvenient and not conducive to the best interests of continuity to hop up intermittently and turn the dial from one opera to another. The whole affair seems a rather inconsiderate way to treat not only the radio audience but the operas and the stations themselves.

I venture to suggest to the impresarios that they get together. Surely there are other places on the week's schedule where they should find no difficulty in fitting these highly desirable features. And as those who serve others serve themselves best, it should require no great visionary powers on the part of the broadcasters to comprehend that a more judicious and less aggravating arrangement would benefit all concerned.

Dolores Cassinelli, George Cehanovsky (General Morots Mexican Program, WEA and NBC Red Network, May 14). A recent Mexican program having met with a most cordial reception, the impresarios of this feature decided to stage another. And inasmuch as the second one undoubtedly met with a similar fate, the statement that the reviewer encountered monotony about midway in the presentation will probably be met with indignant protests. But the fact stands that the hour's sameness and lack of more substantial fare soon brought on wide yawns, the suppression of which became more difficult as time wore on.

All this, however, is not intended to belittle the efforts of the program's delineators who toiled conscientiously and more or less competently. Miss Cassinelli, singing with a voice of uncommon timbre and sonority was very much *en rapport* with the proceedings and made good listening with de Falla's *Jota* and other things. The free and handsome baritone of Mr. Cehanovsky of the Metropolitan forces was effective in the numbers assigned to it and among his contributions, Buzzi-Peccia's *Lolita* stood out as the shining star by virtue of a very happy delineation.

Of the instrumental ensembles it may be said that they merited applause for their enthusiasm, if not for their consummate artistry.

Edwin Grasse, Luigi Bartelli, WJZ and NBC Blue Network, May 15, presented in a program arranged by the American Foundation for the Blind, these artists, both blind since childhood, fashioned a pleasant half hour of music. Mr. Grasse, violinist, who has to his credit appearances with the major orchestras of Berlin, Munich and Vienna,



PAUL ALTHOUSE, TENOR, AND FRED PATTON, BARITONE OF THE METROPOLITAN OPERA. ENJOY A MOMENT'S RELAXATION IN SAGINAW, MICH., WHERE THEY SANG RECENTLY

and Luigi Bartelli, tenor, gave ample evidence in this broadcast of sincere musicianship.

The former opened the program with an excellent exposition of Schubert's *Ave Maria* arranged for Violin by Wilhelmj, and followed this with Kreisler's *Liebeslied*. Both numbers were notable for clarity of tone and finish of detail. Mr. Grasse presented his own *Polonaise No. 1* in C major as his concluding number, and thereby added composer's honors to those won as a virtuoso.

The possessor of an ingratiating voice which quite naturally contained Latin warmth and color, Mr. Bartelli was also well schooled in its employment. Khaki Lad and Tosti's *The Last Song* were delineated with poise and not a little skill. Moreover, he gave the impression of experiencing keen delight in singing, even as he evoked the same sensation in those who listened to him.

Ida Fisk Gibbon was a helpful accompanist.

Louise Stallings, Vertchamp String Quartet in Schubert Program (Ampico Hour, WJZ and NBC Blue Network, May 17). No sooner was this piano feature commended for presenting a program devoted solely to the piano than it turned about and reverted to its former (and not so effective) "variety" ways. In this broadcast, however, regret was alleviated by the general excellence and musicianship of the program's exponents who individually and collectively succeeded in giving a series of splendid performances.

The major contributors were the four competent instrumentalists known as the Vertchamp String Quartet. They were heard with pleasure in the andante and minuetto from the A minor quartet, opus 29. A cello solo of the main theme from the unfinished symphony which has been so naively labeled the "Song of Love," and Albert Vertchamp's performance of Elman's arrangement of *The Serenade* also merited mention.

Louise Stallings was not long enough

in the picture to satisfy her admirers. But one number, *The Trout*, and that coming near the end of the program served to disclose her lovely soprano. Miss Stallings, however, made the most of her meager opportunity and sang tastefully and with refinement.

The ballet music from *Rosamunde* and *Du Bist Die Ruh* were heard in recorded versions by Mieczyslaw Münz and William Bachaus respectively. And Sergei Rachmaninoff was also present in spirit with the opening bars of his C sharp minor prelude which served to lift and lower the curtain of this broadcast, as it does on all other occasions.

La Forge-Berumen Musicale (WOR, May 19). A welcome oasis in the Saturday night musical desert, the La Forge-Berumen broadcasts have quenched the thirst of many a music loving stay-at-home. With no fewer than four artists as attractions, this broadcast more than compensated for the loss of bright light pleasures. Maria D'Angelo, lyric soprano; Emilie Goetze, pianist; Gil Valeriano, tenor, and Harrington van Hoesen, baritone, ministered to the musical cravings of those who lingered by the fireside this chilly May evening. The gifts and capabilities of "the gentlemen of the ensemble" have been chronicled on this page, so it need only be stated that in this program they were their usual satisfactory selves.

Maria D'Angelo disclosed a delightful and flexible voice with an even scale throughout its range. Her concept and execution of *Caro Nome* from Verdi's *Rigoletto* would have done credit to any Gilda.

Two numbers of Chopin, the nocturne in C sharp minor and the Revolutionary etude were the vehicles elected by Miss Goetze to display her aptitude for the piano. Beauty of tone and digital competence graced her performance of these works, and incidentally gave ample evidence that she is familiar with the style of the Polish composer.

Mr. La Forge at the piano gave ample support to the singers.

Mrs. H. H. A. Beach, Eufemia Gregori, Lenox String Quartet (WJZ and NBC Blue Network, May 18). "An Hour of Chamber Music," so read the modest announcement of this broadcast. But at its conclusion it was no exaggeration to alter the title to "An Hour of Fine Chamber Music Exquisitely Performed." By their musicianly deportment Mrs. Beach, composer-pianist, Mme. Gregori, soprano, and the Lenox String Quartet made this hour outstanding among the week's better achievements.

The string ensemble started things off most auspiciously with a finely conceived and admirably wrought performance of the quartet in B flat No. 15 of Mozart. Following this Mme. Gregori sang the aria, *Il est doux, il est*

bon from Massenet's *Hérodiade* with finesse, excellent diction and admirable restraint.

The broadcast was concluded with the first radio performance of Mrs. Beach's quintet for piano and strings with the composer at the keyboard. The quintet comprises three movements, *adagio allegro moderato*, *adagio espressivo*, and *allegro agitato*, and has been rightly accorded extensive performances both in this country and in Europe. The structure and treatment of its subject matter attest in full measure to the serious musicianship of its author. Detailed remarks on its merits are prevented by the exigencies of space, but this account cannot close without expressions of admiration for the ensemble's reading of the work and special praise for Mrs. Beach's performance of the piano part.

Iolanthe (Operetta in Miniature Hour, WOR and associated stations of the C. B. S. May 16). This feature is proving a worthy successor to the discontinued N. B. C. Light Opera Hour and is competently filling the void caused by the demise of the latter. In this broadcast Gilbert and Sullivan's delectable satire on the House of Lords was given a rollicking and joyful performance by the Columbia operetta company. A few members of the personnel merited having their names extolled, but as they performed anonymously (a method of procedure quite common with the C. B. S. features) this reviewer was unable to do so. It should be said, however, that the singers who portrayed *Iolanthe*, *Private Willis* and the Lord Chancellor gave delightful testimony of acquaintance with the Savoy manner, and the last named figuratively stopped the show with his delicious rendition of the *Said I to Myself, Said I number*.

Voodoo, Negro Opera (WGBS, May 20). The premier of H. Lawrence Freeman's *Voodoo*, the first Negro grand opera, was made at this station with this broadcast. Consisting of three acts, the opera deals with a love story on a New Orleans plantation just after the Civil War, which is not helped by the dire forebodings of the Voodoo queen. The radio performance was incomplete and the singers engaged in its exposition did very little to set the opera in a favorable light.

Replete with the spiritual atmosphere and containing reminiscences of the old "cake walk" melodies the opus ran the gamut between the two extremes.

Thirty voices were engaged in the story's telling, which was performed to the accompaniment of a piano with the composer officiating, although the work is scored for full orchestra.

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Hades Operetta

(Continued from page 6)

dowment has obviated the necessity of fees.

Mayor Mackey made an opening address in which he expressed his appreciation of music as a civic factor of value to the community and reiterated his intention of sponsoring music during his administration, along the lines of the contemplated municipal music bureau.

The symphony orchestra, the senior and the junior string orchestras were the participants in the annual concert. The first two were under the direction of William F. Happich, who has long been the musical director of the club; the last was directed by Herman Weinberg. The groups played with fine spirit and creditable results. The juniors played a Bach bourée and a Scherzoby provinciali, and the seniors a concerto for string orchestra by Handel. The full symphonic forces offered an intermezzo by Kalinnikoff, the first scene from Glazounoff's Raymonda, a ballade by Liadoff and the overture to Arensky's Nuit d'Egypte, the last two for the first time in Philadelphia.

The soloist was Sylvia Noble, a sixteen year old pianist of the organization, who played very acceptably the Grieg concerto in A minor, with admirable orchestral support from her youthful colleagues. It is interesting to note that the Symphony Club has been the recruiting field for many members of the Philadelphia Orchestra and other symphonic organizations of the country.

Frances McCollin concluded her season of intimate music talks, May 9, with an informing analysis of the programs of the Bach Festival at Bethlehem.

W. R. MURPHY.

RIESENFELD SPEAKS OF MUSIC FOR MOVIES

LOS ANGELES, May 23.—Dr. Hugo Riesenfeld believes that the motion picture theatre in America is a great influence in the advancement of musical appreciation. Dr. Riesenfeld directed three of New York's largest theatres for more than a decade and is now directing-general of the three new United Artists Theatres in Los Angeles, Detroit and Chicago. He was one of the first to use a symphony orchestra in the movies, and having watched the pendulum swing radically toward jazz is expecting to see it swing the other way.

"The last three or four years have witnessed an appalling apathy on the part of the public for good music," said Dr. Riesenfeld. "Jazz is the great parasite that has sapped the public's taste for good things. It is a counterfeit, posing for something it is not. Nearly all the composers have used the dance form, but who would maintain that the waltzes of Brahms or Strauss are the greatest works of literature? Jazz has perverted the public taste, and those baton jugglers who have jazzed classic melodies under the pretext of popularizing good music will have much to answer for. If I had my way, I should play jazz three times a day until the public became so sick of it they should never want to hear it again."

Dr. Riesenfeld makes the point that the music in the motion picture theatre has come to stand more and more on its own feet, no longer following the film it accompanies literally. Taking into consideration the fact that the band in the average theatre is rarely symphony size, Dr. Riesenfeld states that it is the duty of every director to give his patrons the best obtainable music.

The scores sent out to accompany the United Artists' pictures are carefully compiled in the hope that they will be an example for other theatres to follow.

H. D. C.

THE TURN OF THE DIAL

Alfredo Cassella conducting Boston Symphony Orchestra "pop" concert. WBZ-WBZA, Saturday, May 26, at 8.10 p. m.

Cathedral Hour will present numbers from Handel's Messiah and sacred works by Bizet, Beethoven, Handel and Bach. Soloists, choir and symphony orchestra. WOR and Columbia chain, Sunday, May 27, at 4 p. m.

American Singers, Charles Harrison, Redferne Hollinshead, Vernon Archibald, and Frank Croxton in works by Buck, Moore and Crouch, WOR and Columbia chain, Sunday, May 27, at 10 p. m.

Grand Opera, Madison Square Garden Music Festival, WABC, Sunday, May 27, at 8.30 p. m.

United Symphony Orchestra, Alberto Bimboni, guest conductor, in first performance of his tone poem Angelus in the Mountains. Program includes Vivaldi's concerto in D for four solo violins and orchestra. Symphonic Hour, WOR and Columbia chain, Sunday, May 27, at 3 p. m.

Bach's Concerto in F minor and other works in program by Jospe Woodwind Ensemble, WJZ, KWK, Sunday, May 27, at 3 p. m.

Beethoven program by Devora Nadworney, contralto, and Mathilde Harding, pianist. Numbers from "Scottish Songs and the first movement from the Moonlight Sonata are included. WJZ and KWK, Sunday, May 27, at 3.30 p. m.

Allen McQuhae in Atwater Kent Hour, WEAf and NBC Red Network, Sunday, May 27, at 9.15 p. m.

Igor Sokoloff's Little Symphony Orchestra will play the first movement of Schubert's unfinished symphony and Bach's suite in B minor for strings and flute in High Spots of Melody Period, WJZ and NBC Blue Network, Sunday, May 27, at 9.45 p. m.

Richard Rodgers program, General Motors Hour. Lewis James, Olive Kline, Goldman's Band and Orchestra,

WEAF and NBC Red Network, Monday, May 28, at 9.30 p. m.

Abraham Haitowitsch, violinist, and Everett Putnam, tenor, blind musicians in American Foundation for the Blind program, WJZ, Tuesday, May 29, at 7 p. m.

The Continentals, Astrid Fjelde, Grace Leslie, Julian Oliver and Frederic Baer, soloists, Cesare Sodero, conductor in operatic and symphonic program. WJZ and NBC Blue Network, Tuesday, May 29, at 10 p. m.

Hall Johnson Male Quartet and orchestra in Robert E. Lee program. Eveready Hour, WEAf and NBC Red Network, Tuesday, May 29, at 9 p. m.

Josef Kallini, of Warsaw Opera Company in Polish program of N. Y. Edison Music Map of the World series, WRNY, Tuesday, May 29, at 8 p. m.

Gilbert and Sullivan's The Mikado in abridged form, Operetta in Miniature period. WOR and Columbia chain, Wednesday, May 30, at 9 p. m.

Verdi's La Traviata in tabloid form by National Grand Opera Company, Cesare Sodero, director. WEAf and NBC Red Network, Wednesday, May 30, at 10.30 p. m.

Excerpts from Carmen and works by Mozart, Chabrier and Grieg in Maxwell Hour, WJZ and NBC Blue Network, Thursday, May 31, at 9 p. m.

Godfrey Ludlow in violin recital. Bach's air on the G string, and Chopin's nocturne in D are on the program. WJZ and NBC Blue Network, Friday, June 1, at 8 p. m.

Lenox String Quartet will play ancient Scotch tunes. WJZ and NBC Blue Network, Friday, June 1, at 10 p. m.

Court Instrumental Ensembles in works by de Wailly, Pfeiffer, Russ and Kramer. WOR and Columbia chain, Friday, June 1, at 10.30 p. m.

Don Giovanni overture and works by Beethoven, Wagner and Strauss in Slumber Music period, WJZ, Saturday, June 2, at 11 p. m.

DINNER TO SUNDELIUS

Marie Sundelius, soprano of the Metropolitan Opera Company, was the guest of honor at a testimonial dinner given in the Hotel Pennsylvania, New York, on April 24, at which 500 Swedish friends and representatives of Swedish charitable societies were present to express their appreciation of Mme. Sundelius' art and gracious co-operation in furthering their causes. Charlotte Lund sang a song of greeting, and several speeches followed, including an address by Mme. Charles Cahier. Among the other guests were Mme. Sundelius' parents, who the day before had celebrated their golden wedding anniversary at their home in Boston. Although the majority of the guests were Swedish, there were a few other present, including Rafaelo Diaz and Marie Tiffany, who added to the musical program. Mme. Sundelius received messages from friends all over the country and many cablegrams from Sweden, and was presented with a pearl necklace.

LEIPZIG TRADE FAIR

The American headquarters of the Leipzig Trade Fair will hereafter be located in the Salmon Tower Building, 11 West Forty-Second Street, New York. The central location at the intersection of Fifth Avenue and Forty-Second Street has been chosen better to serve the increasing number of business men who take part in the Leipzig Fair. The New York representatives of the Fair will lend every assistance to exhibitors and buyers visiting Leipzig. The office maintains free commercial information service for American business men interested in trade with Germany.

Honegger's Roi David

(Continued from page 5)

by the collectors of autographs. There is already a market for his manuscripts. That of the *genre* piece, Pacific, was recently sold at a good figure—15,000 francs, it is reported.

And there is an offer of 30,000 for the manuscript of Le Roi David.

Learning of this offer, the Swiss editor, the other day, had his lawyer send Honegger a registered letter demanding immediate surrender of the manuscript which, he alleges, belongs to him by virtue of the \$20 payment once made for "all rights."

Alceste Revived

The opera has revived Gluck's Alceste.

The Opéra-Comique management has rehearsed Francis Bousquet's Sarati, le Terrible, so assiduously that this new opera may enter the repertoire this spring instead of next winter, as originally planned.

Firmin Touche has been named professor of violin at the Conservatoire, to succeed the late M. Nadaud. Touche is best known as the director of a small symphony orchestra of about fifteen pieces which, for years, gave popular concerts in Paris.

SAN DIEGO CONCERTS

Orchestra, Paderewski and Yaw Are Heard

SAN DIEGO, CAL., May 9.—The Los Angeles Philharmonic Orchestra gave the concluding concert of its local series in the Spreckels Theatre on a recent evening. Georg Schuevoigt played one of the most interesting programs of the season; it contained Dvorak's New World symphony, the Tchaikovsky Nutcracker suite, an excerpt from Mendelssohn's Midsummer Night's Dream, and the Glazounoff Ruses d'Amour. An encore was the Mendelssohn Wedding March.

Ignace Jan Paderewski, playing a Chopin program, revealed transcendent art.

Ellen Beach Yaw, soprano, returned after several years' absence to give a varied program. She was assisted by Helen Little, flutist, and Albert Beck, accompanist.

W. F. R.

ALBANY CHOIR MAKES PUBLIC DEBUT IN MESSIAH

ALBANY, N. Y., May 14.—The Choir of St. Rose's College, under John W. Nichols, gave a presentation of Messiah at the Strand Theatre recently. They were assisted by members of male chorus of Albany and Troy, and by a small orchestra, with organ, played by Mr. Woodberry. The soloists were Mary Craig, soprano, of the Philadelphia Civic Opera Company; Mabel Ritch, contralto, from New York; Bartley Dunn, Albany tenor; and Fred Patton, bass, of the Metropolitan Opera Company. This was the first attempt of the St. Rose Choir to give a public concert. Soloists and choristers were heartily applauded.

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THE BETTER RECORDS

REVIEWED BY PETER HUGH REED



RECORDS by solo singers, a vocal ensemble, pianists and orchestras constitute the output under the consideration this week.

Sing We and Chant It, Morley; and The Turtle Dove, arranged by Vaughan Williams; sung by the English Singers.

I'm Going to my Naked Bed, Edwards; and Just as the Tide Was Flowing; the English Singers.

The Silver Swan, Gibbons; and The Three Fairies, Purcell; the English Singers.

Now Is the Month of Maying, Morley; and Brigg Fair, arranged by Percy Grainger; the English Singers. First Four of the Roycroft Records.

The English Singers present something refreshingly new in their intimate type of art, although musically they really offer something old. Their performance of early English music is artistically conceived, and has been highly praised and appreciated by all people who have been fortunate enough to hear them. Most of us know how these six singers render this Elizabethan music seated around a table in the manner of that time, singing without any accompaniment. This set is sponsored by Elbert Hubbard's Roycrofters, and is faithfully recorded, even to the styled speech of Mr. Kelley's announcements proceeding the music. There are twelve discs in all, the recording of which is amazingly clear, and the projection is ever delightful, even though there are occasional deviations from pitch. The smooth surface of these discs deserves a word of commendation also.

I present the first four discs this week to the notice of my readers. Among the selections offered on these are Grainger's ineffably beautiful arrangement of the folk song Brigg Fair, Orlando Gibbons' unforgettable Silver Swan, and Purcell's wholly delightful Three Fairies. Information about these may be procured from Wm. H. Wise and Co., 50 West Forty-seventh Street, New York.

Among the Singers—

La Bohème, Mi chiamano Mimi; and Addio di Mimi; sung by Grace Moore. Brunswick. (No. 50140).

On the Road to Mandalay, Speaks; and Danny Deever, Damrosch; sung by Richard Bonelli. Brunswick. (No. 50122).

An American girl discloses a lovely voice and a valuable knowledge of singing; but alas—she discloses little comprehension of these arias in her interpretations. She sings them far too slowly; and although she enunciates nicely in Italian, one feels she did not think in that language because her projection is far too impersonal. I shall recant somewhat on her interpretation of the Addio because in this she is more expressive, though scarcely enough to move one to any pity for the little flower maker's plight. Singers could learn much about the simple sentiment and unaffected tenderness of a true Mimi from the incomparable rendition of Geraldine Farrar, which still remains to my way of thinking the best recorded.

Bonelli gave a commendable performance of two popular songs, inevitably considered part of a baritone's equipment. His diction is particularly

good, but his voice seems rigid and lacking in a sympathetic quality.

Freundliche Vision, Richard Strauss; and Wiegenlied, Strauss; sung by Elizabeth Schumann. H. M. V. (No. DB1065).

Don Giovanni, Mozart, Batti, batti, O bel Masetto; and Nozze di Figaro, Voi che sapete; sung by Elizabeth Schumann, H.M.V. (No. DB946).

Nozze di Figaro, Venite, inginocchiatevi; and Non so pui cosa son; sung by Elizabeth Schumann. (No. DA844).



BLANCHE MARCHESI, VETERAN VOICE TEACHER, ON HER EASTER HOLIDAY ON HER FARM IN TOURAINE

This singer will be remembered by many as the gifted soprano heard in concert with Richard Strauss in this country several seasons ago. Writing about her renditions of the two Strauss songs, Herman Klein, an English critic, said she sang "with a perfection of legato that may well serve as a model for any singer." Her operatic arias are likewise delivered with a freedom, a vivacity and a warmth which might arouse envy among many singers who essay these arias. Her voice is a lyric soprano with considerable glow in its timbre which is well adapted to the exacting legato of Mozart. She has successfully sung Mozartian rôles in several recent seasons at the Covent Garden Opera in London.

With the Pianists

Rustle of Spring, Sinding; and Witches Dance, MacDowell; played by Leopold Godowsky. Brunswick. (No. 15125).

Variations on a Theme from Carmen, Bizet-Horowitz; and Mazurka in C sharp minor, Chopin; played by Vladimir Horowitz. Victor. (No. 1327).

Ständchen, Richard Strauss; and Le Petit Ane Blanc, Ibert; played by Guiomar Novaes. Victor. (No. 1322).

Polichinello, Villa Lobos; and Tango, Albeniz-Godowsky; played by Guiomar Novaes. Victor. (No. 1323).

Himno Nacional Brasileiro, Gottschalk; played by Guiomar Novaes. Victor. (No. 6831).

Godowsky performs two favorite compositions with his accustomed tech-

nical dexterity, but I wonder at the wisdom of his choice. Both of these compositions are shortlived in their appeal, and both have been done to death over the radio. An English writer recently observed that the former was "more sinned against than Sinding," and although Mr. Godowsky does not enter this category, still he joins that army of artists who seem ill advised in their repetitive choice for recording. I venture to say he would find that two of his best studies would sell as well as this disc.

Music lovers will surely welcome Horowitz' first record. It presents a poetical interpretation of one of Chopin's loveliest mazurkas. As there are five mazurkas in C sharp minor, it might be well to mention the opus, which is 30, No. 4; Victor neglected to mark it on the label. The Carmen Variations are both clever and entertaining.

Guiomar Novaes presents a re-recording and some new selections in an export list, but these discs can be obtained through any dealer on an order. This popular pianist needs no commendation to music-lovers. Her playing is marked by rhythmic resiliency and poetical feeling. It is difficult to recommend any one of these records, as they naturally will arouse different reactions of taste, but I may say 1323 will probably prove the most popular.

Instrumental Numbers

Rienzi Overture, Wagner; played by Bruno Walter and the Royal Philharmonic Orchestra. Columbia. (No. 7153M-7154M).

Carnaval Overture, Dvorak; played by Harty and the Halle Orchestra. Columbia. (No. 67412D).

Quartet in F, American, Dvorak, Opus 96; played by the London String Quartet. Columbia. (No. 67409D-67411D).

From a recording standpoint, this version of the Rienzi overture is a great success; but from the interpretive side it is more orthodox than interesting. In part, this undoubtedly is due to the extension of the work into four parts, which scarcely permits a satisfactory continuity in its projection.

The Carnaval overture is a boisterous affair, more or less lacking in distinction but nevertheless most likeable music, which surely reveals much good humor in the projection. As usual, the Hallé orchestra makes a fine showing.

The Dvorak String Quartet was written in 1893, the year after Dvorak came to America to teach. Many people have been misled to believe that this work and the popular New World Symphony were founded in part upon Negro melodies, but this is not true. Apparently Dvorak made a study of Negro music, the syncopated character of which must have interested him, as much of the music of his own country has the same element. But in composing these works, he largely invented his own thematic material, which might be said to be of a similar genre.

This quartet needs no analysis for its enjoyment, the opening movement suggests the Negro characteristics particularly in its first two subjects, which are syncopated tunes. The second movement has been called a plaintive serenade; it is typical of the sentiment which Dvorak conceived as racial and

which, although of a similar feeling, is much less enduring than the genuine Negro plaint. The third and fourth movements have brightness and gaiety in their moods. I dare say this quartet will appeal to the neophyte and pave his way to better things, at least it is hoped that it will. Yet, at the same time, I believe that if he hears it too often he will find its appeal as ephemeral as the New World Symphony and its invented tunes. It is a pity that companies have to duplicate each other's products in works like this.

The Londoners certainly seem to have caught the spirit of whimsicality which belongs to this quartet. Their performance is a fine one, and provides me with another reason for feeling very partial to these English visitors of ours.

What We Hear

What We Hear In Music. Published by the Victor Talking Machine Company. Camden, N. J., 1927. \$2.75.

This volume has become something of a standard book on music appreciation and music history, but many changes have occurred in teaching during the ten years since What We Hear in Music was first issued, and this new edition, which is the sixth, has been completely revised.

In order to bring the book up to the latest standards in teaching, six additional lessons in each of the four parts have been added to the original lessons. New material has been incorporated into the chapters in the nationality section. In the history division, lessons are added on the very modern schools, and new recordings prepared of examples of ancient music not to be found in any other collection. The orchestra division is covered by examples of Orthophonic reproductions.

What We Hear In Music now has 640 pages, with 984 selections on 714 Victor Orthophonic records (except for a few foreign numbers). It is well printed on heavy paper and attractively bound in red cloth.

FESTIVAL IN FITCHBURG

FITCHBURG, MASS., May 16.—The annual festival of the Fitchburg Choral Society was held in the City Hall on May 8 before a capacity house. The schedule differed from that of other years in that there was only one concert instead of several. The program was sung by soloists and a chorus of 200, under the direction of George Sawyer Dunham of Brockton. The chorus was augmented by thirty members of the Square and Compass Glee Club of this city.

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Providence Has Music Week

Clubs in Rhode Island Are Participants

PROVIDENCE, R. I., May 23.—Held under the auspices of the Rhode Island Federation of Music Clubs and primarily owing to the enterprise of Mrs. Caesar Misch, president, Rhode Island's Music Week, which ended on May 13, proved noteworthy. Public school orchestras and glee clubs, bands, music clubs and department store choruses took part.

A feature of the week was the annual meeting of the Rhode Island Federation of Glee Clubs, held in the Narragansett Hotel. Mrs. Misch ended her term of office, and is succeeded as president by Virginia Boyd Anderson. Carrie Lee Smith was made an honorary president, and other officers chosen were: vice-presidents, Mrs. Charles S. Wood, Anna I. McInerney, and Emma Winston Childs, recording secretary, Madeleine U. Wilcox, corresponding secretary, Mrs. George Hill MacLean.

At the luncheon which followed the business meeting Mrs. E. J. Ottaway, member of the executive board of the National Federation of Music Clubs, was a guest of honor.

School Bands Parade

The week opened on May 5 with a parade of school bands. This was followed by a festival of school orchestras, bands and glee clubs, held in the State Auditorium.

Jacques Jolas gave a piano recital in Sayles Hall, Brown University, playing Chopin compositions and music by Liszt, Bach-Liszt, Ravel, Debussy and Scarlatti. Also heard in Sayles Hall was the united concert presented by the male choruses of Verdandi, Masonic Vasa and Einklang. A harp ensemble under Van Veatchton Rogers and the Chaminade Club Chorus appeared in the same auditorium another night.

Il Trovatore was sung in concert form in the large hall of the Providence Commercial High School on May 9 by the Melophonic Club, which is conducted by Arthur Hyde. Soloists were Ruth Nichols Phillips, James Conway, John Valiquette, Hazel Hix Hyde, Joseph Smith and Annie Mason Francis, all professional pupils of Mr. Hyde. Laura Smith Sargent and Helen Smith Dudley accompanied.

Piano Ensemble

The auditorium of the Commercial High School was used again when the Rhode Island State Federation of Music Clubs presented the Providence College of Music piano ensemble under the direction of Wassili Leps, head of the college, assisted by the Chopin Club Women's Chorus, Mr. Leps' charming setting of Yo-nennen delighted the auditors, and an ensemble of eight pianos under him, did some splendid work, notably in the overture to Semiramide.

Festivities came to an end in Sayles Hall with a concert of church music of all creeds. Taking part were the boy choir of St. Stephens Church, Walter Williams, director; Cathedral sanctuary choir, with James H. Conway, soloist, Louis P. Willemijn, the director, and Thomas McQuaid, accompanist; the Lyric Musical Club, Madeleine Genebra, accompanist, singing spirituals, and the Temple Emanu El choir, Arthur Einstein, director. Frederic Very, organist, gave a short recital before the choirs sang.

N. BISSELL PETTIS.

PITTSBURGH, May 16.—The Yost String Quartet recently gave a program in Hollidaysburg. Gaylord Yost played violin solos in addition to taking part in the quartets.

Detroit Groups Hold Elections

"Quiet Hour of Music" Given on Sunday

DETROIT, May 23.—A special "quiet hour of music" was held in Temple Beth El on Sunday afternoon, May 13, when the Detroit News Choiristers, assisted by Helen A. G. Stephenson and Edward C. Douglas, organists, were presented. Frederick A. Protheroe directed the chorus; Miss Stephenson and Mr. Douglas are pupils of Abram Ray Tyler, who arranged for the hour. The program included music by Bubeck, Rogers, Storch, Mendelssohn, Durrner, Brewer, Rheinberger, Buck, Elgar and Kullak.

The annual luncheon and meeting of the Madrigal Club, Charles Frederic Morse, conductor, was held on May 7, at which time officers for the ensuing season were elected. They include Mrs. Fred Jeynes, president; Mrs. H. H. Jackson, vice-president; Mrs. W. D. Drake, secretary; Blanche G. Bigler, treasurer and Adelaide Walich, librarian.

The Orpheus Club of Detroit has elected the following officers for the season of 1928 and 1929: President, Dr. Calvin L. Shofar; vice-president, C. Herbert Peterson; secretary, Carroll P. Adams; treasurer, Clarence O. Jones; program committee, Charles Frederic Morse, conductor; Federal Whittlesey, Dr. George K. Bolender and E. Hamilton Collins; voice committee, Reuben H. Gladfelter, Hubert R. Haeussler, Robert Luther.

Next season's concerts for associate members will be given in Orchestra Hall on Dec. 11 and April 16.

Further Elections

Mrs. Samuel Mumford has been re-elected president of the Tuesday Musicales. Others chosen for the coming year are: vice-president, Mrs. Marshall Pease; secretary, Jennie Stoddard; treasurer, Mrs. Charles Sheldon; librarian, Mabel Guess. The executive committee includes Mrs. Walter Furney and Mrs. E. B. Smith.

The recently elected officers, for the coming year, of the Student League of the Tuesday Musicales are as follows: President, Helen Elizabeth Hunt; vice-president, Virginia Spindle; recording secretary, Dorothy Benjamin; corresponding secretary, Alice Bone; treasurer, Edith Kreinheder, and librarian, Catherine Vaseau.

The annual May musicale of the Student League of the Tuesday Musicales was held in the auditorium of the Women's City Club on May 8. Mrs. Frederic B. Stevens was the hostess. The following took part: Josephine Carolin, pianist; Edith Kreinheder, soprano; Doris Yoder, violinist; Catherine Vaseau, pianist; Josephine Matgen, violinist; Dorothy Benjamin, soprano; and a string and piano quintet composed of Margaret Shotwell, Joyce Van Alstyne, Mariette Simpson, Irene Madill and Helen Elizabeth Hunt. As an added attraction, Janice Davenport, who has been studying singing under Mme. Schoen-Rene of the Juilliard Foundation in New York, gave a group of songs. Miss Davenport was a member of the Student League before she went to New York. She has twice won a Juilliard fellowship. Accompanists were Marion Warring and Helen Elizabeth Hunt.

HARTFORD, CONN., May 16.—Mylina B. Waterman has become organist and director at Unity Church. The mixed quartet at the Congregational Church at West Hartford has been superceded by a choir of fifty. Mark A. Davis is the new director; John W. Harrison continues as organist.

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Presidents Day Is Club Event

Special Meeting Held in Providence

PROVIDENCE, R. I., May 16.—The Chopin Club, one of the largest music clubs in New England, perhaps the largest (having more than 100 active members and approximately 500 associate members) ended its season on April 26 with the observance of presidents' day.

The affair proved an outstanding event of the musical season and one of the most significant—since the Chopin Club is the second oldest in the United States and next year will celebrate its semi-centenary.

Mrs. George W. H. Ritchie is president of this progressive organization, which sponsors the Junior Chopin Club of 100 gifted young musicians and the Juvenile Chopin Club of boys and girls of unquestioned embryonic talent and promise. Benjamin Premack is president of the Chopin Club, Jr.; little Selma Silverman holds the same office in the Juvenile Chopin Club.

300 At Luncheon

Features of presidents' day included a luncheon for more than 300 in the Narragansett Hotel and brief addresses. In the afternoon a concert was given in the large auditorium of the Providence Plantations Club.

Mrs. Ritchie presided at the after-luncheon program, which included an invocation by Rev. William Appleton Lawrence, rector of Grace Church, and son of the former Bishop William L. Lawrence of Massachusetts. The Governor of Rhode Island, Hon. Norman S. Case, was a guest of honor. He made an address congratulatory to the club, as did also Mrs. Caesar Misch, president of the Rhode Island State Federation of Music Clubs.

Mrs. George Hail, president of the Plymouth district of the National Federation of Music Clubs, spoke in the same vein and other speakers were Mrs. Henry Dexter Sharpe, head of the proposed Providence Music Association which is planning a series of notable concerts for next season; Mrs. Edgar J. Lowmes, patron of music and for many years president of the Chopin Club; Mrs. Frederick Torrington, of Canada, formerly a leader of musical activities in that country; Mrs. George H. Lomas, president of the Chopin Club; Dean Margaret Shove Morris, of the Women's College in Brown University; Wassily Leps, formerly of New York and now the head of the Providence College of Music, and Dr. W. Louis Chapman, musical writer and critic.

Guests at the head table included: Mrs. Francis G. Allinson, a former dean of the Women's College, Brown University; Mrs. Emma Winslow Childs and Mrs. George C. Arnold, former presidents of the Chopin Club; Mrs. Lucy Marsh Gordon, soprano; Mrs. Walter A. Peck, first vice-president of the Chopin Club; Miss Lilian E. Simister, secretary of the club; Miss Selma Silverman of the Juvenile Chopin Groups, Benjamin Premack of the Chopin Club, Jr., and Maria Iacovino of the American Opera Company.

The concert program contained songs by Maria Iacovino, who won great applause for her artistry in numbers by Debussy, Rachmaninoff and Puccini. Oscar Lozzi was her efficient accompanist. Rita Breault, pianist, prize winner at the biennial of the National Federation of Music Clubs in Chicago last June, played with great success.

Also on the program was a delightful interpretation of Andon (A Symphonic Illustration) by Wassily Leps. In this the solo parts were admirably taken by Geneva Jefferds Chapman, soprano, and Berrick Schloss, tenor. Mr. Leps was at the piano. N. BISSELL PETTIS.



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FRANKFORT'S WEEK Observance Sponsored by Matinée Musicale

FRANKFORT, IND., May 25.—Observance of Music Week, held under the sponsorship of the Frankfort Matinée Musicale, was practically city-wide. The Public Library, churches, schools and business houses giving music special attention.

Holding a business and social meeting in Mrs. A. L. Boeckman's home, the Matinée Musicale elected the following officers: Mabel Love, president; Mrs. C. M. Walden, vice-president; Mrs. D. D. Morris, secretary; Florence Oliphant, treasurer; Mrs. Boeckman, librarian.

The week opened with a concert in the Methodist Episcopal Church, choirs of that congregation and the Presbyterian and First Christian churches taking part. The four Parent-Teacher clubs each gave programs.

Mable Love, teacher of piano, gave a student recital in the Presbyterian Church Chapel, exemplifying the John M. Williams Beginning Method. Participants included Helen McFarland, Helen Nicholas, Louise Moorman, Lewis Spencer, Mary Alice Hamilton, Dorothy Rothenberger, Vida Merchant, Dorothy Downing, Eleanor Lane.

The Claypool-Lacey Music Company presented a program in which soloists of the Matinée Musical appeared. The high-school orchestra, under the direction of Inez Nixon, music supervisor, and the high-school band led by Aubrey M. Thomas, offered a program in Central School Auditorium.

The Public Library displayed pictures of present-day musicians and orchestra directors, with books on musical occupying prominent places on tables. MUSICAL AMERICA and Music and Youth were shown conspicuously on magazine racks.

N. L. C.

New Haven Choir Bows

Women's Choral Gives Initial Concert

NEW HAVEN, CONN., May 23.—The initial concert of the newly-formed Women's Choral Society of New Haven was held in Woolsey Hall. There were solos by Mabel Alice Deegan, violinist. The chorus of nearly 100 was under the direction of Pauline Voorhees.

The society was organized by Mary Loveridge Robbins, who is the president. Rev. Oscar Maurer is the honorary president, and Mrs. Franklin S. Clark, vice-president. Winifred L. Robbins, secretary; Ruth Ferry, treasurer, and Ruth Stephens and Helen W. Lossier, librarians, complete the list of officers.

Rosé Quartet Program

The last of a series of three events in the tenth series of Albert Arnold Sprague chamber concerts, arranged by the Yale School of Music through the generosity of Mrs. Elizabeth Sprague Coolidge, was held by the Rosé String Quartet of Vienna in Sprague Memorial Hall on a Saturday evening. The quartets played were Schubert's D minor: one in D by Alfano, and another by John Alden Carpenter.

Hobart A. Whitman, Jr., a student in the Yale School of Music, gave an organ recital in Woolsey Hall recently.

The prize of \$50 awarded annually to the student in the Yale School who excels in organ playing, has been awarded this year to James Dierty Rice, of Wildwood, N. J.

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Alsen Featured in Long Beach

Is Booked As Soloist With Ensemble

LONG BEACH, CAL., May 23.—Elsa Alsen, Wagnerian soprano, was soloist at the banquet and concert given by the string section of the Long Beach Symphony Orchestra, May 7. Mme. Alsen's numbers were Homing, Songs My Mother Taught Me by Dvorak, and, for an encore, the Cry from Die Walküre. Claire Mellonino was the accompanist. The string ensemble was directed by Leonard J. Walker, conductor of the orchestra. The meeting was for the purpose of financing the organization and arranging programs for next season.

The annual Long Beach composers' day program given by the Woman's Music Club was heard on May 9. Composers represented were Ann Meservy, Mrs. W. R. Harper, Ruth Carr, Mrs. George A. Brown, John Garth, Ruth Preston Owen and Ingwald Wicks.

Club Gives Program

The Woman's Music Club gave a program for the Ebell Club, May 7, as is the custom each year. The club chorus was conducted by L. D. Frey; a cast made up of club members presented the music drama Yo-Nennen by Wassili Leps, also directed by Mr. Frey, and organ, harp, whistling and vocal solos completed the program.

Piano teachers presenting pupils recently were Alice S. Durham, Lois Mills, Ivy Lake, Clarence Kimball.

Arnold Blackner, the "cowboy tenor," discovered and coached by John Ardizoni, of the Ardizoni School of Opera, has been featured in Grauman's Chinese Theater, Hollywood.

ALICE MAYNARD GRIGGS.



LOUISE ARNOLD BELCHER, CONTRALTO, WHO IS RETURNING TO AMERICA THIS YEAR FROM FONTAINEBLEAU WHERE SHE HAS BEEN STUDYING. MISS BELCHER HAS BEEN SOLOIST AT THE LUTHERAN CHURCH OF THE HOLY COMMUNION IN PHILADELPHIA FOR THE PAST FIVE YEARS

OMAHA CHORUS PRESENTS ACCOMPANIST'S WORK

OMAHA, NEB., May 23.—The Elks Apollo Club, formerly known as the Apollo Club, a men's singing organization led by Frank Van Gundy, recently gave a concert of unusual interest in the Technical High School Auditorium.

The chorus was well balanced and many beautiful effects were obtained. On the program were MacDowell's Crusaders, Protheroe's Castilla, and Honey Child by Strickland. Ruth Ester Rockwood, the able accompanist, was represented as a composer by her Sea Lover, a work of much merit and one that is grateful to sing.

Doris Doe, the soloist, displayed a very lovely contralto voice, coupled with fine musicianship. She received hearty applause. Martin Bush, one of Omaha's outstanding musicians, accompanied her.

M. G. A.

REDLANDS' SCHEDULE

University Glee Clubs Return From Tour

REDLANDS, CAL., May 23.—Spring concerts have been held at the University of Redlands. The glee clubs, after successful tours of the state, gave their home concerts in the Memorial Chapel, the girls' club being directed by Frederic C. Butterfield, and the men's by W. B. Olds. Senior voice recitals have been given by Edith Frase, soprano, and Winifred Wallen, mezzo.

The department of music is sponsoring a series of artist concerts which are backed by the board of trustees. These events are open to the student body and faculty, and the public can attend for a small door charge. Amedee Tremblay of Los Angeles gave a delightful recital on the new organ in Memorial Chapel. His program included works by Schumann, Franck, Bach, Guilman, Arcadelt-Liszt and Widor, and a suite by himself. The University A Cappella Choir sang under the direction of Mr. Olds.

GERSHKOVITCH TO CONDUCT PAGEANT

PORTLAND, ORE., May 16.—Jacques Gershkovitch, director of the Junior Symphony Orchestra and musical conductor of the Ellison White Conservatory, has been appointed musical director of the pageant written by Dean Collins and selected by the Portland Rose Festival directors for production during the week of June 11. The music for this event will be selected and arranged by Mr. Gershkovitch in a manner similar to that in which the musical score for a large motion picture is presented. Popular airs will be increasingly numerous as the show proceeds, and the audience will be encouraged to take up the songs. It is planned to have trained singers stationed in various parts of the grandstand to assist.

Hochstein List Concluded

Series in Rochester Brings Fine Artists

ROCHESTER, N. Y., May 23.—The last concert of the Hochstein Memorial Music School community series was given on May 12 in the hall of the new school building, Hoeltzer Street, by Lucille Johnson Bigelow, harpist: Florence Knope, violinist, and Esther Pierce, cellist.

The audience, which filled the hall, liked the combination of players and called for many encores. Mrs. Bigelow was heard in Variations by Salzedo, and in works by Gaubert, Prokofieff and Tourier. Miss Knope contributed a movement from Tchaikovsky's violin concerto and Miss Pierce played a group of modern numbers.

An Attractive List

Since the new Hochstein School building and concert hall was dedicated with a piano recital by Myra Hess, Harold Gleason, director of the school, has presented six concerts. Performers appearing have been the Hochstein School Orchestra; the Hochstein Quartet; Sandor Vas in a piano recital; the Kilbourn Quartet with Max Landow, pianist, and the University of Rochester Glee Club in addition to the harp and string combination mentioned above.

The executive committee of the music festival organization met on May 11, and went on record as favoring a repetition of the festival next year. The members recommended that directors and officers of all the participating groups be called together at a supper meeting in the Chamber of Commerce on May 28, so that the committee may ascertain whether the groups will participate again.

MARY ERTZ WILL.

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